e Shah's Secret Police Operate in the United States

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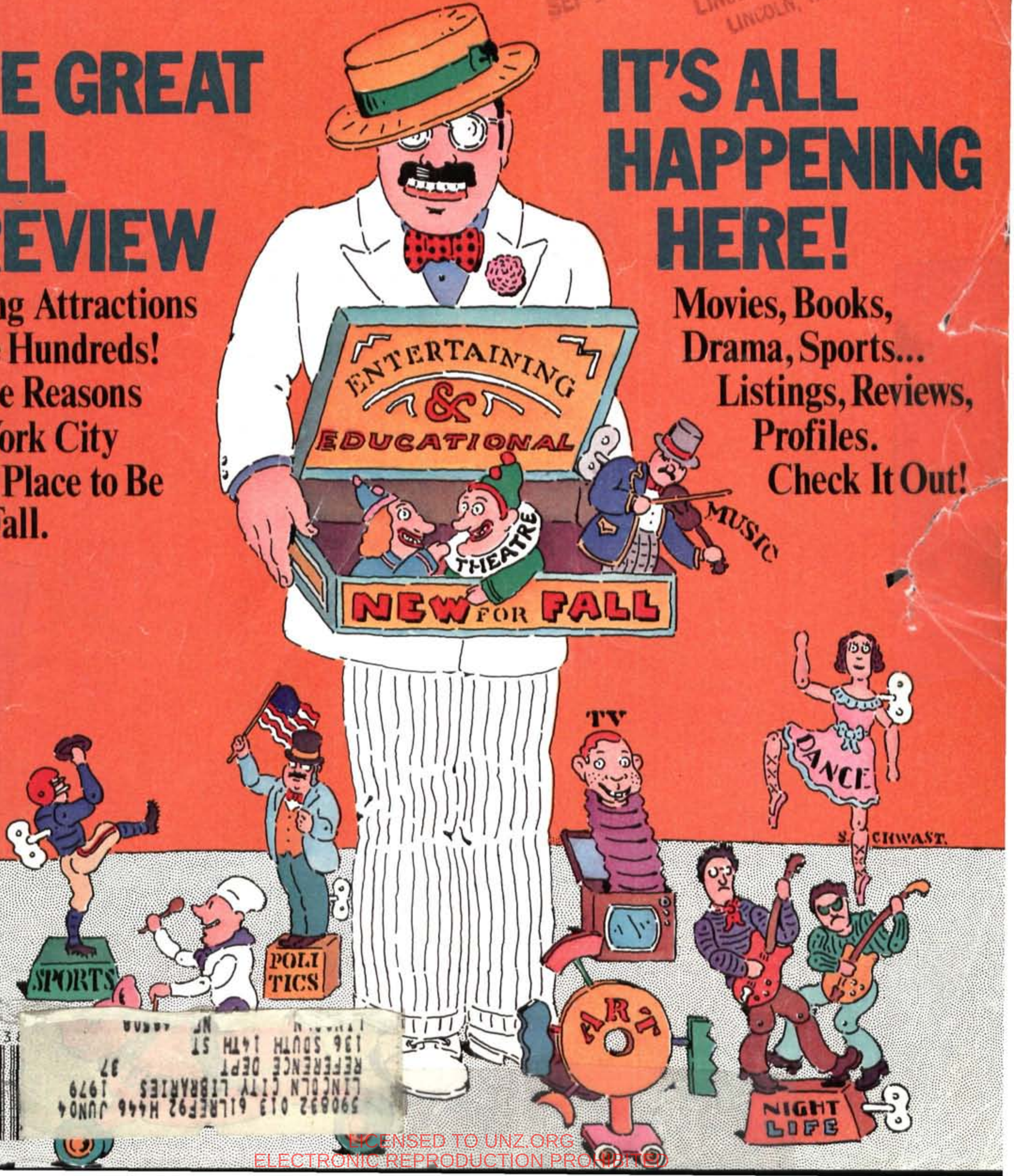
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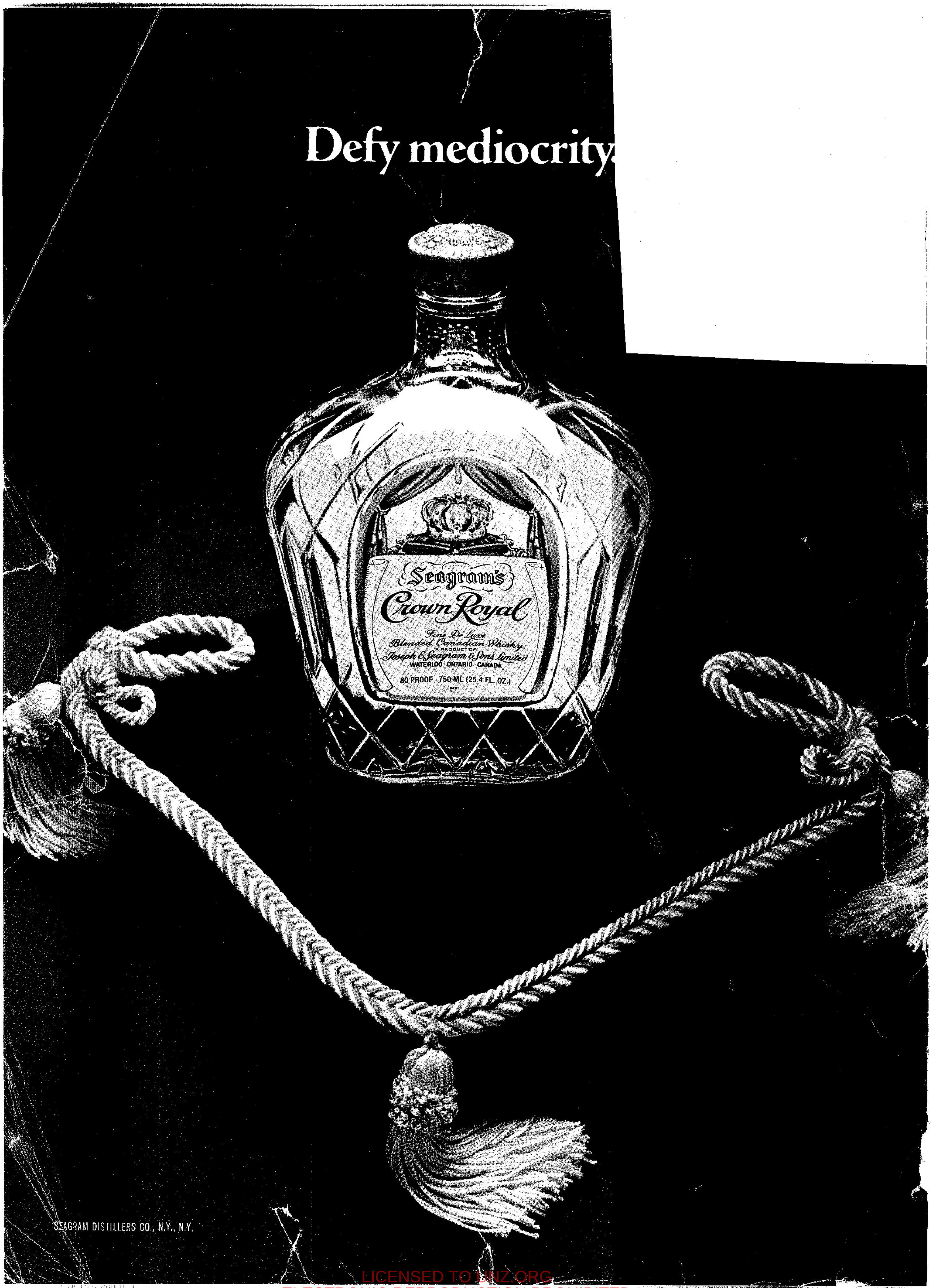
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FALL PREVIEW

Once again, 'tis the autumn of our content, and you can pronounce that either way. Out of the season's brimming content, we've assembled our annual sampling—an amalgam chosen, we freely admit, to suggest both the excitement and contentment of the season ahead: the movers and the moved. In our autumn cornucopia: Paul Goldberger on architecture (page 54), Rhoda Koenig on nightlife (56), Alice K. Turner on new books (60), and Anthony J. Parisi on business (64). Read on and you'll find Marcia B. Siegel on what's afoot in dance (66), Cynthia Heimel on Henry Fonda's return to theater (70), David Rosenthal on a new star in a new film (76), and Florence Fabricant on some new restaurants (84). Tom Bentkowski reports on the Rangers' new Swedish stars (86), John Ashbery takes a look at an unusual artist (88), Jeff Greenfield interviews a new television executive (92), Joyce Purnick surveys the political vista (98), and Alan Rich takes a musician to lunch (100). With the prospects our writers reveal, and with the first degree-day of the season about to dawn, if you opt for staying at home this fall for more than five minutes at a time, you've only yourself to blame.

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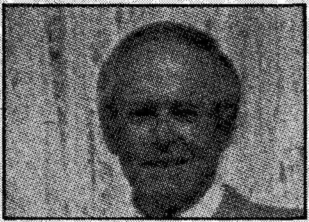
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The Shah's Secret Police Are Here

By Gregory F. Rose

A secret police force of impressive proportions, based in Tehran but with fully staffed branches in most major nations, serves the Iranian government as an effective agency to monitor dissidents and, when necessary, to further the shah's interests. This agency, known by the acronym SAVAK, has been active in the United States for some time; its activities include the harassment of both Iranian nationals and Americans who oppose the regime in Iran. Gregory Rose provides a detailed account of SAVAK's American operations.

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New York Gazette

Another edition of our own interim news-gathering operation, with a variety of experts reporting on—but not necessarily matched to—a variety of events you may have missed along with your daily paper.

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By Roberta Intrater and Jacqueline Springwater

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Cover: Illustrated by Seymour Chwast. *Photograph in collage on page 61 by Brian Hagiwara.*

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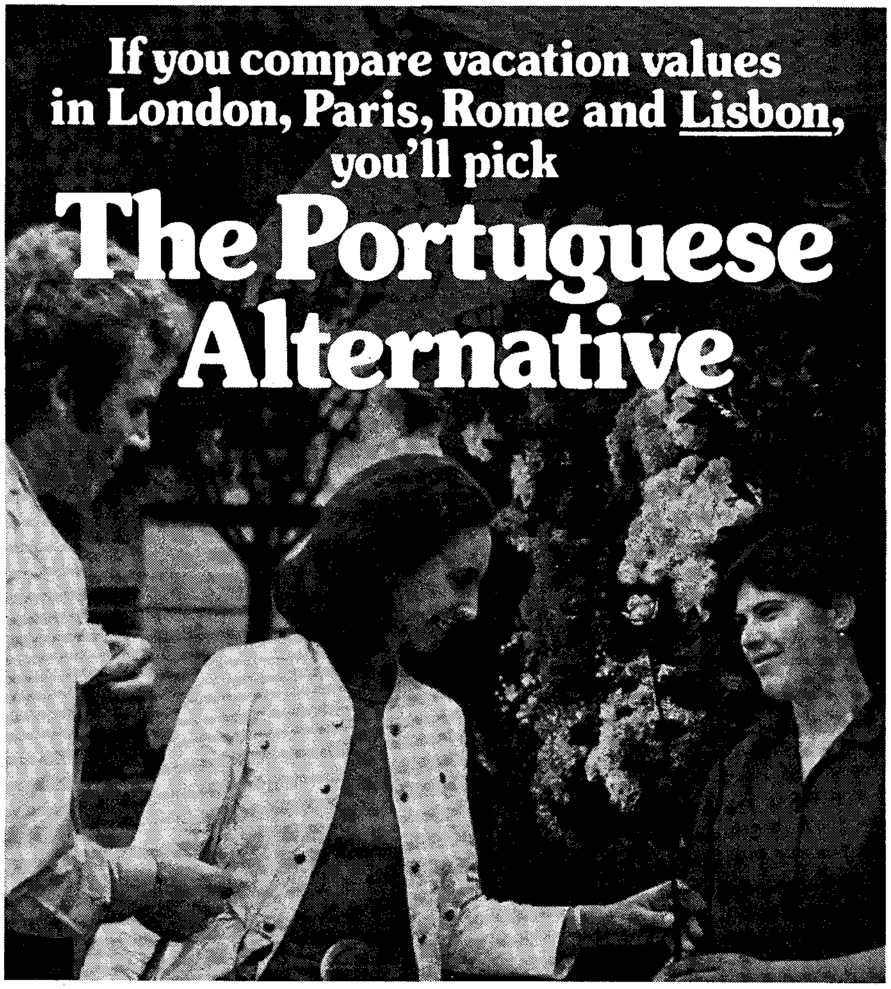
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INTELLIGENCER

Idi Planning New York Visit

Workers are now putting the finishing touches to an imposing office block on East 45th Street, just across from the United Nations. They've been told to hurry the project along because the building, Uganda House, is to be dedicated by Big Daddy himself, Idi Amin. Big Daddy is even less welcome here than Richard Nixon is in Australia, but he's apparently determined to visit sometime in the next two months. No one at the Ugandan Mission will comment, but the State Department is known to have done its best to discourage the unorthodox Idi from coming.

"It's really a U.N. matter," a State Department source tells us. "We can't deny entry to anyone coming on U.N. business. All we can do is point out the difficulties." These include the grave likelihood that any one of the thousands who have fled Uganda since Big Daddy's demented reign began will take a potshot at him. To avoid assassins, the big man will likely stay in Uganda House's plush penthouse, which, at Idi's direction, was built several stories higher than the next-door United States Mission to the U.N.

Amin: Coming, welcome or not.

Irving Had a Better Idea

It was the morning after Labor Day, and the Hampton Jitney was jammed with Manhattan-bound commuters. Then the jitney had a blowout and was stranded by the road until a second jitney came along. The driver pulled over and explained that he had seats for two of the strandees. The passengers put their heads together and decided the two seats should be allocated on basis of need. "I'm a cancer specialist and have patients scheduled for 10 A.M.," one man explained. "I'm a nurse," said a woman. The other passengers agreed that these were the neediest cases and should get the seats. Except that while the debate was going on, one man had sneaked back to the disabled bus, collected his luggage, and slid into one of the seats on the relief vehicle. He couldn't be budged. And that's why Clifford Irving got to the city on time and the nurse had to hitchhike.

Ronnie Finds a Home at P.A.

It's good to know there's still a place where a reformer can earn an honest dollar, or even 40,000 honest dollars. Ronnie Eldridge, formerly of Channel 13 and an unsuccessful candidate for Manhattan borough president, is now community-relations director for the Port Authority, that citadel of patronage sometimes referred to as the "Wholly Ronan Empire."

Star Sisters in Book Battle

Joan, Olivia: More words add fuel to their lifetime squabble.

They've been fighting for almost all their 60-odd years, and now the glamorous sisters Olivia De Havilland and Joan Fontaine are going to slug is out in the bookstores. Joan's book will be out this month, and that has spurred Olivia to sign with Dutton for a book of her own. "It's going to be absolutely candid," promises Olivia's agent-editor, John L. Hochmann. Olivia, he adds, will enumerate "specific examples of Joan's breaking faith with her."

Hochmann says the feud between the movie-star sisters is very real. "Olivia recalls when she was six or seven years old finding little sister Joan following her around, aping her every action. That set a pattern for life. Later they were living with their mother in Hollywood and that created grave tensions." Hochmann says it's a story of "duplicity and deceit" and adds that Joan can write what she likes, but "Olivia will tell the real story." Does Christina Crawford realize what she started with *Mommie Dearest*?

All Fired Up for Park Display

George Plimpton, wearing his city fireworks commissioner's hat, is hard at work organizing what promises to be one of the greatest pyrotechnical displays ever given here. It's an international fireworks competition to be staged in the Sheep Meadow October 3. "The best fireworks from China, Japan, Italy, England, France, Brazil, and the United States will be matched against each other," says Plimpton. "Each nation gets three or four minutes to display its best; then they'll all combine for a spectacular 'Salute to New York.'" All this isn't going to cost the city a cent. Chrysler is picking up the tab (about $15,000) as part of the promotion for its New Yorker auto.

New Horizons For Magazine

The revamped *Horizon* magazine is reportedly up for grabs just one year after Otto Fuerbringer came in as editor. *Horizon* is looking good in its new format, but it's still losing money heavily, and its owner, American Heritage Publishing, is said to be looking for someone to take it off its hands. Principal suitor has been the Washington Post Company. *Post* owner Kay Graham could put *Horizon* in her *Newsweek* division, thus giving *Newsweek* a large-format pictorial magazine to compete with Time Inc.'s *Life*. The latest word has the *Post* backing off, but this may be only a tactical move while it looks at other properties.

BY NEAL TRAVIS

Photos: left, Sygma; right, UPI

Bouton Bounces Back With Braves

Jim: At 39, back in big league.

The baseball establishment won't welcome the news, but fans will: Jim Bouton, 39-year-old former *enfant terrible,* is coming back to the big leagues. Bouton, a pitching star for the Yankees before he retired eight years ago, just got the good news from Hank Aaron. Aaron is director of the Atlanta Braves' farm system, where Bouton's been playing with the Savannah Braves. He'll be pitching for the Braves before the end of this season and will have a permanent place on next year's roster.

Atlanta would seem to be a logical place for the outspoken Bouton to resume his career. The team's owner, Ted Turner, thinks Bouton's wacky book *Ball Four* is just about the best sports story he's ever read.

Documentary Has ABC Terrorized

Over at ABC they're waiting for the other shoe to drop in the matter of the documentary about New York youth gangs, *Hidden Terror: The View From Behind the Gun.* Although the Federal Communications Commission has shown a marked reluctance to act on charges that ABC phonied up the documentary, there are more revelations to come and the betting is the FCC will be forced to act. The whole mess is threatening the career of ABC documentary chief Pam Hill (who, in fact, inherited a lot of the problems) and that of Roone Arledge. And it may explain why Dick Wald, the respected former NBC News chief, is coming to ABC in a very major news role.

Samuels Book Victim of Entropy

Howard Samuels threw a fund raiser for Allard Lowenstein the other night in Bridgehampton and spent some of the time huddled with Kurt Vonnegut. Samuels may have been looking for some tips on writing style because, he later confided, he is hard at work on a book of his own. "It's all about the decay of American political life," said Samuels, a perennial candidate and New York point man for Jimmy Carter before anyone else joined up. "The only problem is that I'm writing so slowly that I fear the decay is outpacing the book."

Chet's Widow Tapped for FCC

There are big changes coming in the makeup of the Federal Communications Commission. Margita White, the conservative member who cast the vote that saved the license of WPIX-TV, is not going to have her term renewed. This despite a personal plea from White's mentor, Jerry Ford, to Jimmy Carter. White House sources say Jimmy has already selected White's replacement. She is Tippy Stringer Huntley, Chet Huntley's widow. Tippy got a taste for politics when she ran for Congress unsuccessfully. At least she knows something about television. When Chet met and married her she was working as a weather girl at a Washington, D.C., station.

Tippy: Big role in broadcasting.

Theater Notes From All Over

A little bit of nudity never hurt a Broadway show, so that's what they're including in *Platinum,* the Alexis Smith musical now rehearsing on the Coast. The show will feature a hot tub (that quintessential California prop) and Alexis will undress her co-star and help him into the water. . . . *A Broadway Musical,* all about a black show with white producers, is now in rehearsal for an uptown tryout at the Theater of the Riverside Church. The lead has gone to former pop singer and disc jockey Julius LaRosa. Other stars are Helen Gallagher, Gwyda Don Howe, Larry Marshall, Alan Weeks, and Anne Francine. Norman Kean, who's been working on the concept for two years, will produce, George Faison is the director and choreographer, Charles Strouse and Lee Adams have done the score, and the book is by William F. Brown. . . . David Merrick is coming up with a musical based on the Ruby Keeler movie *42nd Street.* Gower Champion, who helped *The Act* out of all its trouble, will direct. . . . Hot producers Mary Lea Johnson and Marty Richards, who just got married, are now working on Stephen Sondheim's delayed musical *Sweeney Todd.* They plan to bring it in for something less than a million dollars and will not go the out-of-town-tryout route. . . . Gwen Verdon just signed on as assistant to *Dancin'*s choreographer-director Bob Fosse. Gwen will be hiring replacements, running rehearsals, and checking out the show regularly while Fosse attends to his film autobiography, *All That Jazz.* Ann Reinking, *Dancin'*s star, will play herself in the film. Fosse did want the *American Dance Machine*'s star, Janet Eilber, to move into *Dancin',* but she's booked for a Martha Graham tour. . . . David Rabe's *In the Boom Boom Room* failed to score in two attempts here, but a lot of people still think highly of the play. Now Pat Birch, Robert Stigwood's top talent, wants Stigwood to buy the play for her film directorial debut. . . . The strawhat circuit gets more daring by the year. Kevin McCarthy just completed a brilliant stint in *Equus* over in Paramus, and there wasn't a single complaint about the onstage nudity. (McCarthy, of course, played Dr. Dysart and kept his gray suit on throughout.) . . . They're taking bets on how long the collaboration of Cyma Rubin and Burt Shevelove on *Oh, Kay!* will last. Back in 1972 this magazine ran a piece from Don Dunn's book *The Making of "No, No Nanette"* in which Mrs. Rubin held forth on Shevelove. She referred to him then as a "sonuvabitch," "a bastard," "a nothing," and "not a director." Meanwhile, *Oh, Kay!,* which Shevelove came in to save after it got the worst notices in Toronto's history, is limping along in Washington. It has been booked for the Lunt-Fontanne October 5, and the theater seems to be expecting a flop: The Goodspeed revival of *Whoopee* is set to open in the same theater November 13. . . . Tony Walton, Julie Andrews's ex-husband, is branching out from stage and film designing. He's responsible for the startling new drops in the revamped Studio 54.

Photos: top, Wide World; bottom, UPI

The First Week of September

New York

Gazette

In which certain events are described. Some are merry, some are quite serious, some it is not possible to decide about.

Well, last week was a doozy. President Carter got together at Camp David with the Israeli prime minister, Menachem Begin, and the Egyptian president, Anwar el-Sadat, for some consciousness-raising on the Middle East. The Yankees made up a lot of ground on the Boston Red Sox. Legionnaires' Disease found its way to New York City. Everybody who had figured out how to get out of town for all or most of the summer came back. The worst of the humidity fell away; temperatures slipped to bearable. Governor Carey, Perry Duryea, and other political persons were on the hustings, which is east of the Hudson. There were approximately 3,458 football games on television. More to come.

Labor Day Tunnel Vision

By Alfa-Betty Olsen & Marshall Efron

At the beginning of the Labor Day weekend, thousands and thousands of people leave town. Why do they leave? Most likely to avoid the Jerry Lewis telethon, but possibly also to have a holiday and enjoy themselves. One never knows with people.

On the Friday before Labor Day, at 4:30 in the afternoon, we went over to the Queens-Midtown Tunnel, gateway to Route 495, to witness the annual steel-belted-radial evacuation from Manhattan into Queens, and thence to the playlands of Long Island.

What we did see did not live up to our expectations of chaos. We expected that the large number of automobiles attempting to merge into two lanes, in order to fit into and make the passage through the tunnel, would be stopped cold or would be, at most, inching along. This was not true.

During the three hours we were there, we saw only one car that had the look of vacation about it. This was a '67 Chevy Impala four-door that had serious dermatological problems complicated by a partial breakdown of the respiratory organs—the Chevy's copious exhaust fumes were coming through the rust holes lacing its side—and two red-and-yellow fiberglass surfboards on top. Its occupants, two swinging guys, bounced and rocked to disco music on their eight-track Radio Shack tape deck. They beat on the dashboard, the seats, the ceiling, the doors, themselves, the steering wheel, the hump on the floor, each other. We couldn't tell if the car was shaking because of their activity or because the motor was missing a few cylinders. The tires had that sloppy look tires have just before all the air goes out. One vacation vehicle doesn't make a Labor Day–weekend traffic jam, but this was a good try.

And the flow went on. Traffic was not light, mind you. But it was not a total nightmare either. We asked Lieutenant Hennessy of the Triborough Bridge and Tunnel Authority what this was all about.

Question: "Is this noticeably different from other Fridays?"

Answer: "No."

Question: "It was all very manageable? Not a nightmare?"

Answer: "No. Wednesday was the nightmare."

And therein lies the hubcap of the traffic problem. Everybody left early to beat the congestion at the same time. And guess what: They found one another. Our advice for the Labor Day traveler: Don't go on Thursday, and don't go on Wednesday either. Go on Tuesday. What the hell. Live a little.

The Joints Are Jumping

By Sidney Zion

Last month, for reasons too boring to explain, I did the summer game out in the folds of Southern California. Ten days before Labor Day, I had my elegant sufficiency of the laid-back life and so hightailed it home, dropping into Elaine's direct from Kennedy.

Time was when Elaine would close the place the last two weeks of August on the sound ground that "anybody with a dollar is out of town." The last couple of years she kept the restaurant open but *she* left. The famous front tables were taken by visiting pharmacists off on a spree, craning their necks and straining their imaginations to recognize the occasional celebrity.

I expected the same when I walked in at midnight on 24 August. But though Elaine was gone, the joint was three-deep at the bar. And more regulars at the tables than at a Brooklyn Democratic clubhouse on contract night.

Hers: *At Elaine's, tables hopped and corks popped.*

The next night, a Friday, at Sardi's. Like October. Even Vincent Sardi is on tap. "I can't remember an August like this," he says.

To Frankie and Johnnie's for steaks. Crowded. Between shows, and crowded! "More dinners than at the peak fall season," says Max. "Can you believe it?"

Nightcaps at Ted Hook's Backstage. The piano bar mobbed, tables filled. "Is it an earthquake or only a shock?" asks the Hook.

The answer comes cocktail time Saturday at Gallagher's. They are running at Saratoga, and if there is an Iron Law, it is that when they are running at Saratoga nobody who goes to Gallagher's will show at Gallagher's, even if in town. So now they are all around the circular bar, including the high rollers.

Something happened this August in New York and a fast check around other restaurants East Side and West, hotels and stores, supports the eyewitness—an earthquake for sure.

But why? Theories range from the sickness of the dollar to disgust with highway traffic. Elaine has another: "People have decided to go away when they want to, not when they're supposed to." So long as they stay, who cares?

Photograph by Richard Pan

Aye, The Jury

By Mel Watkins

For years now—with cavalier, if uncivic, élan—many New Yorkers have reacted to the summons to jury duty as if they had been asked to sit on a bed of thorns. Exemptions have been sought on the most flimsy and chimerical of excuses, and, all else failing, the call has been accepted with dour resignation and a few of the latest, fattest best-sellers. For the majority of prospective jurors, who are never chosen to sit on an actual trial, the ennui of jury duty is legendary.

It seems, however, that a new wrinkle has been added to the old jury grind. According to some Upper East Siders—regular habitués of the singles bars—the various jury-assembly rooms on Center Street are gaining an underground reputation as premier pickup haunts.

"It's not that surprising," a young advertising salesman said. "After all, you have a captive audience. You're stuck there for two weeks, usually with nothing to do. After a few days everybody is looking for action."

Of course, amour between prospective jurors is not new. A colleague of mine at the New York *Times* met her future husband while both were serving on jury duty a few years ago. And a number of friends have offered tales of rendezvous arranged while waiting in the court's darkened chambers.

The novelty is that many young, single, chic New Yorkers who previously disdained jury duty are now regarding it with anticipation. "I fell in love for four days," said a blond female marketing director for a local publishing firm. "We met at lunch, explored all the Chinese restaurants in the area—it was great.... Of course I'm looking forward to returning." And a free-lance photographer, now engaged to the account executive she met during a jury stint, insists, "It's much better than the bars. There's no pressure. You can relax. When friends complain about not being able to meet anyone, I recommend jury duty. You can even volunteer."

Even Bradley Cunningham, impresario and owner of Bradley's in Greenwich Village (he has observed the singles scene for some time), gives the social aspect of jury duty a high rating. "There was enough time to unravel the *I Ching*," he said, "but, for singles, it seemed like a great place to get together."

The jury clerks, who supervise the jurors until they are called for a case, calling the role and dismissing them each day they serve, obviously have the best view of what goes on in the assembly rooms.

"That's always happened," one responded, when asked about any upsurge in mixing. "People sit here, they talk, have lunch, and pretty soon you hear them discussing getting together in the evening. With the older people it's not much more than coffee, but with the young ones . . . well, it's more serious. And there are more young people here now. Sometimes we even help out, delivering a message or letting someone know which courtroom a friend has been assigned to. We try to be civil."

Perhaps Norman Goodman, New York County clerk, reflected the new trend in more ways than he thought when—commenting on the success of the 1976 legislation which lowered the minimum age of jurors to eighteen and permitted volunteers to serve—he wrote that the volunteer program was "starting to pick up."

A Penny for Your Ideas

By Philip Ross

I have two good friends with whom I often work on writing projects. I know that we are off on a new venture when Sue greets me with "Have I got a half-million-dollar idea" or Danny begins referring to himself as "Big Bucks."

Over the years, I have learned from my friends not to discuss anything we are collaborating on. "You can't be too careful," Danny cautions. "Ideas are really all we have to sell, and nothing is as easy to steal as an idea."

Sometimes I accuse my friends of mixing paranoia with their humor when we go into a restaurant for a working lunch and they check out the adjoining booths before sitting down.

I mention this only by way of introduction to this Sunday morning, when I am standing on Central Park West looking for a cab. Just as one pulls up, I spot a man I play basketball with on Monday nights. He is also looking for a taxi, and I invite him to share mine.

"Where were you last week?" I ask.

"Out of the country on business," he says. "In fact, I'm going to my office now to catch up on some work."

I do not know this man well, but whatever I do know I like. He has expressive eyes, a warm smile, and a soft voice. He sets good picks and finds the open man. He has something to do with the diamond business.

"How about you?" he asks me. "What are you working on these days?"

"A book," I say.

"Great," he says. "What kind of a book?"

"A little book," I say.

He laughs. "Really," he says, "what's it about?"

"It's a satire," I say.

"Of what?" he asks.

"Of everything," I say.

I can sense him turning off and I am embarrassed. There is not the slightest thing about this man that should cause me to mistrust him. Besides, he isn't a writer or anything else that might lead him to even innocently adopt my ideas as his own. And yet.

"Look," I say, trying to ease my way lightly out of this. "Did you ever realize that people who live near us on Central Park West have to go all the way to Broadway to buy cakes and fresh bread. What about opening a bakery on Columbus in the Nineties? Now there's a helluva idea."

He forces a smile and looks out the window.

"Collapsible skis," I offer him. "They can't miss."

Silence.

Illustration by Leavenworth Jackson

I conclude that my goodwill gestures have not been sufficient, and reach for the heavy armor: "A pet department store. A place like Macy's that sells animals. What do you think?"

"I think that this isn't necessary," he says. "I'm sure that it makes good sense for you not to discuss what you're working on."

"Please understand that it's nothing personal," I say. "My own daughter came home from school crying one day because I had told her about a story I was working on and asked her not to tell anyone, but she had gotten so excited that she blurted it out to the whole first grade."

"And what happened?" he asks.

"I think two of the kids have already talked to an agent," I say.

We are getting near my stop and I don't want it to end like this. I take a deep breath and make the leap of faith. "My book is about—" I start to say, but he interrupts me. "It's all right," he says.

"No it's not," I say. "I want you to know. My book is about . . ." And I tell him.

The cab comes to a halt just as I finish my synopsis. "It sounds wonderful," my companion says. "I wish you all the best with it. It should be a terrific novel."

"I think it would be a better movie," says a voice.

"What?" I say.

Our young driver turns around and talks through the plastic screen. "I said I think it would be better as a movie," he says.

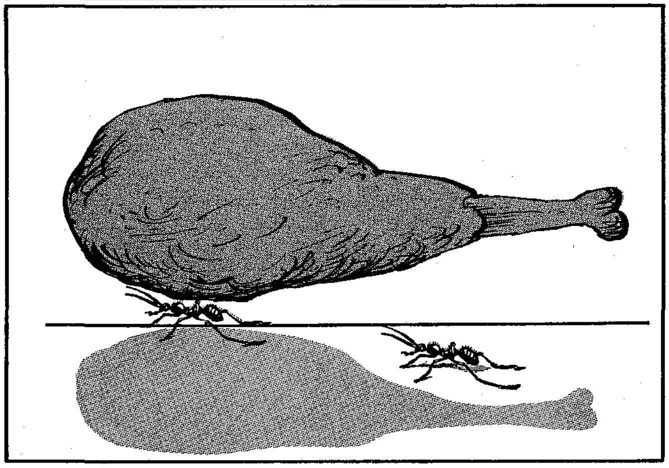
I am upset at this ignorant intrusion. "Why do you say that?" I ask.

"Because I write screenplays," he says, "and I know the marketplace. What you have is a very commercial idea for a movie."

"Oh, yeah," I mumble. "Have I heard of anything you've written?"

"No," he says, smiling. "But you will."

Where Not to Eat This Week



Here are the latest warnings from the inspectors at the Department of Health:

1. A and S Restaurant, 6100 16th Avenue, Brooklyn: flies in kitchen, service counter, and cellar; mouse excreta on storage shelves in cellar; dishes, glasses, and utensils not sanitized in approved manner; no soap or towel at sink.

2. Bagel Nest, Inc., 160 West 71st Street, Manhattan: cellar infested with flies: sink overflowing; leaky sink in men's toilet; no hot water in ladies' toilet.

3. Kansas Fried Chicken, 200 West 125th Street, Manhattan: dirty and stagnant water on cellar floor; kitchen and cellar infested with flies.

4. Pie in the Sky Restaurant, 148 Beach 116th Street, Rockaway: closed by Health Department.

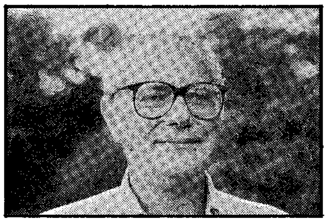
The Inquiring Photographer

By Jill Krementz

Question of the week: If Hollywood decided to make a movie of your life, who would you like to have play you?

Eli Wallach and Anne Jackson (Anne first): "Since Eleonora Duse is gone, there is no one who could get into the passion of my life. Alla Nazimova could also have plumbed my depths."

"Us! . . . and we could play anybody else's life too!"



Peter Stone: "Farrah Fawcett-Majors; then I wouldn't mind seeing the movie."

Adolph Green: "I've already been played to my complete satisfaction by Oscar Levant in *The Band Wagon* in 1953. Betty [Comden] and I wrote the part. Another movie? Al Pacino."

Kurt Vonnegut: "Woody Allen."

Dolly Parton: "Me."

New York's Best-Sellers

Fiction

1. Fools Die, *by Mario Puzo (Putnam, $12.50)*
2. Chesapeake, *by James A. Michener (Random House, $12.95)*
3. The World According to Garp, *by John Irving (Dutton, $10.95)*
4. Evergreen, *by Belva Plain (Delacorte, $9.95)*
5. The Far Pavilions, *by M. M. Kaye (St. Martin's, $12.95)*

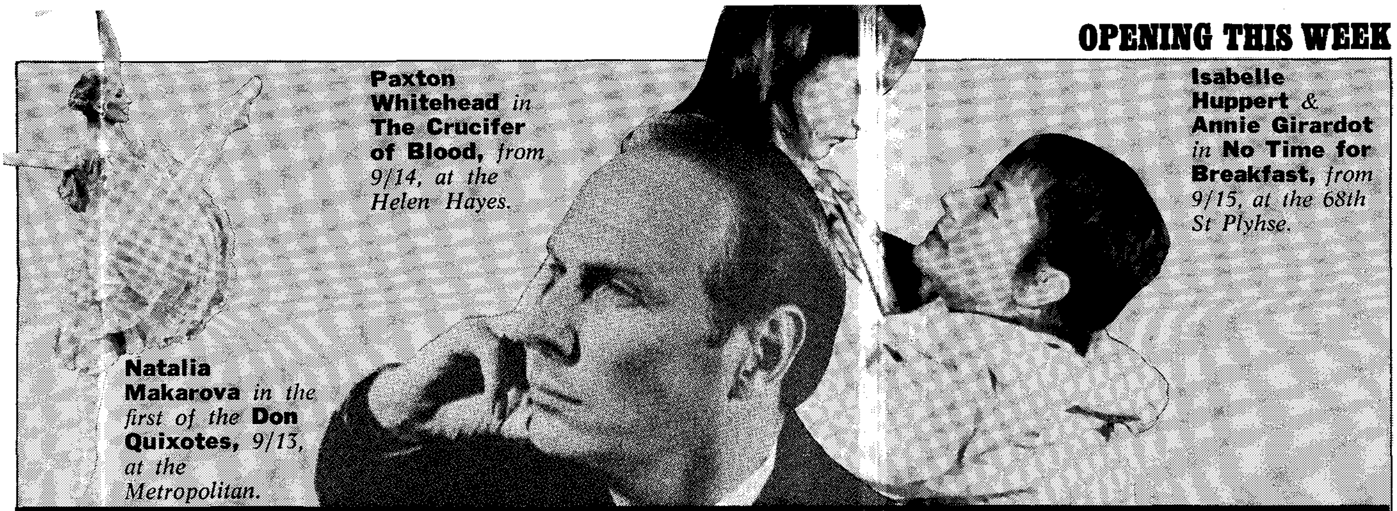
Nonfiction

1. In Search of History: A Personal Adventure, *by Theodore H. White (Harper & Row, $12.95)*
2. Robert Kennedy and His Times, *by Arthur M. Schlesinger Jr. (Houghton Mifflin, $19.95)*
3. My Mother/My Self, *by Nancy Friday (Delacorte, $9.95)*
4. If Life Is a Bowl of Cherries—What Am I Doing in the Pits?, *by Erma Bombeck (McGraw-Hill, $7.95)*
5. Time for Truth, *by William E. Simon (Reader's Digest Press, $12.50)*

Some new books doing particularly well are *Blood Secrets*, by Craig Jones (Harper & Row); *Dancer From the Dance*, by Andrew Holleran (Morrow); and, in nonfiction, *The Snow Leopard*, by Peter Matthiessen (Viking). ▬

Illustration by Jo Teodorescu

OPENING THIS WEEK



Paxton Whitehead *in* **The Crucifer of Blood,** *from 9/14, at the Helen Hayes.*

Isabelle Huppert *&* **Annie Girardot** *in* **No Time for Breakfast,** *from 9/15, at the 68th St Plyhse.*

Natalia Makarova *in the first of the* **Don Quixotes,** *9/13, at the Metropolitan.*

MOVIES AROUND TOWN

EDITED BY RUTH GILBERT

September 12 through 19

THE MOVIE HOUSES

Schedules change constantly; phone ahead and avoid rage and disappointment.

EAST SIDE

Little Theater–(Public), 425 Lafayette St (677-6350). Evenings only. *Deal* (documentary).

Art, 36 E 8th (GR 3-7014). Thru 9/12, *3 Women; Looking for Mr. Goodbar.* 9/13-19, *Madame Rosa.*

St Marks Cinema, 2nd Ave at 8th (533-9292). Thru 9/12, *The Cheap Detective; Sleuth.* 9/13, 14, *Bound for Glory; Alice's Restaurant.* 9/15-21, *Eyes of Laura Mars; Taxi Driver.*

Theatre 80 St. Marks, 80 St Marks Pl (254-7400). 9/12, *The Dark Past; Knock on Any Door.* 9/13, *Kind Lady; Downstairs.* 9/14, *Human Desire; Pushover.* 9/15, *Stage Door; Holiday.* 9/16, 17, *Lovely To Look At; Showboat.* 9/18, *White Savage; Gypsy Wildcat.*

Cinema Village, 22 E 12th (924-3363). 9/12, *The Sorrow and the Pity.* 9/13, 14, *The Fury; Sisters.* 9/15, 16, *From Here to Eternity; On the Waterfront.* 9/17, 18, *A Woman of Paris; La Chienne.* 9/19, *The Birds; The Bride Wore Black.*

Gramercy, 23rd St nr Lexington (GR 5-1660). Thru 9/14, *Madame Rosa.* From 9/15, *An Unmarried Woman.*

Bay Cinema, Second Ave nr 32nd (679-0160). *The Revenge of the Pink Panther.*

Murray Hill, 34th St nr 3rd Ave (685-7652). *National Lampoon's Animal House.*

34th St East, nr Second Avenue (683-0255). *Heaven Can Wait.*

Eastside, 3rd Ave at 55th (755-3020). *Avalanche.*

Sutton, 57th nr 3rd Ave (PL 9-1411). *National Lampoon's Animal House.*

Trans-Lux East, 3rd at 58th (PL 9-2262). *Nea.*

Plaza, 58th St, E of Madison (EL 5-3320). *Slave of Love.*

Baronet, 3rd Ave at 59th (355-1663). *Interiors.*

Coronet, 3rd Ave nr 59th (EL 5-1663). *Eyes of Laura Mars.*

D.W. Griffith, 59th Street East of 2nd Ave (759-4630). *Jaws II.*

Cinema I, 3rd Ave nr 60th (PL 3-6022). Thru 9/12, *Girl Friends.* From 9/13, *Days of Heaven.*

Cinema II, 3rd Ave nr 60th (PL 3-0774). Thru 9/12, *Cat and Mouse.* From 9/13, *Girl Friends.*

Gemini I & II, 2nd Ave at 64th (832-1670). I. *The Revenge of the Pink Panther.* II. *2001: A Space Odyssey.*

Beekman, 2nd Ave nr 65th (RE 7-2622). *National Lampoon's Animal House.*

68th St Playhouse, at 3rd Avenue (RE 4-0302). Thru 9/14, *Who'll Stop The Rain.* From 9/15, *No Time for Breakfast.*

Loews Tower East, 3rd Ave nr 71st (TR 9-1313). *Heaven Can Wait.*

72nd St East, nr 1st Ave (BU 8-9304). Thru 9/14, *The Last Waltz.* From 9/15, *An Unmarried Woman.*

Whitney Museum, 945 Madison (794-0600). 9/15-24, *The Erotic Signal* (Walter Gutman, 1978).

Trans-Lux 85th, at Madison (BU 8-3180). *Revenge of the Pink Panther.*

UA East, 1st Ave at 85th (249-5100). *Avalanche.*

Loews Orpheum, 86th at 3rd (AT 9-4607). *Stingray.*

Loews Ciné, 3rd Avenue near 86th Street (427-1332). *Foul Play.*

86th St East, off 3rd Ave (AG 9-1144). *National Lampoon's Animal House.*

RKO 86th I & II, at Lexington (AT 9-8900). I. *Young Frankenstein.* II. *Jaws II.*

WEST SIDE

Bleecker St Cinema, 144 Bleecker at LaGuardia Pl (674-2560). 9/12, *Stray Dog; The Bad Sleep Well.* 9/13, *Shadows of Our Forgotten Ancestors; Andrei Rublev.* 9/14, *Sometimes a Great Notion; Alice's Restaurant.* 9/15, 16, *To Have and Have Not; The Big Sleep.* 9/17, 18, *Citizen Kane; Hearts of Age; The Third Man.* 9/19, *Woman in the Dunes; The Sound of Waves.*

Waverly, 6th Ave at 3rd St (WA 9-8037). *Avalanche.*

8th St Plyhse, 52 W 8th (674-6515). 9/12, 13, *Cousin Angelica; Before the Revolution.* 9/14-16, *The Bitter Tears of Petra Von Kant; A Geisha.* 9/17, 18, *The Life of Oharu; French Provincial.* 9/19, 20, *Tout Va Bien; Mother Kuster Goes to Heaven.*

Greenwich, 12th at Greenwich (WA 9-3350). *Revenge of the Pink Panther.*

Quad, four cinemas at 34 W 13th (255-8800). (Last minute changes frequent here; phone ahead). I. *The Buddy Holly Story.* II. *An Unmarried Woman.* III. *Dona Flor and Her Two Husbands.* IV. Thru 9/14, *Young Frankenstein.* From 9/15, *Pretty Baby.*

Loews Astor Plaza, Bdway at 44th (869-8340). *National Lampoon's Animal House.*

Loews State I & II, Bdway at 45th (582-5070). I. *Eyes of Laura Mars.* II. *Heaven Can Wait.*

Criterion, Bdway nr 45th (JU 2-1796). *Who'll Stop The Rain.*

Victoria, Bdway at 46th (354-5636). *Avalanche.*

Embassy I, Bdway at 46th (757-2408). *Young Frankenstein.*

Forum, Bdway at 47th (757-8320). *Foul Play.*

RKO Cinerama I & II, Broadway at 47th (975-8366). I. *Jaws II.* II. *Hooper.*

Rivoli, 49th & Bdway (CI 7-1635). *2001: A Space Odyssey.*

Guild, 33 W 50th (PL7-2406). *Lin Tse-hsu.*

Radio City Music Hall, 50th St at 6th Ave (CI 6-4600). Thru 9/13, *The Magic of Lassie.* From 9/14, theater closed.

Museum of Modern Art, 11 W 53rd (956-6100). 9/12, noon, *Mountain People;* 2:30, *Romance of the Rio Grande;* 6 p.m. *Norman. . .Is That You?* 9/14, 2:30, *Pleasantville;* 6 p.m. *The Phantom of the Open Hearth* 8:30, *The Gardener's Sons.* 9/15, 2:30, *Massacre at Central High;* 6 p.m. *Romance of the Rio Grande.* 9/16, noon, *Greased Lightning;* 2:30, *Framed;* 5 p.m. *Massacre at Central High.* 9/17, noon, *Greased Lightning;* 2:30, *Family Enforcer;* 5 p.m. U.S. Avant-Garde. 9/18, noon, *Briefly Brian, The Great Cover Up,* and *Pencil Booklings;* 2:30, *The Mikado;* 6 p.m. *The Story of Gilbert and Sullivan.* 9/19, noon, see 9/18 at noon; 2:30, *Fiend Without a Face;* 6 p.m. *Framed.*

Ziegfeld, 141 W 54th (765-7600). *Grease.*

Festival, 57th nr 6th (757-2715). *Who'll Stop the Rain.*

Carnegie Hall Cinema, 7th Ave betw 56th & 57th (757-2131). 9/12, *Les Enfants Terribles; Fists in the Pocket.* 9/13, *What Price Hollywood?; Morning Glory.* 9/14, *That Man From Rio; Le Magnifique.* 9/15, *Secret Agent; Saboteur.* 9/16, *Carefree; Swingtime.* 9/17, *The Prince and the Pauper; Captain Blood.* 9/18, *Lola Montes; The Saga of Anatahan.* 9/19, *The Phantom of Liberty; The Milky Way.*

Playboy, 57th W of 6th Ave (JU 6-4448). Thru 9/12, *The Cheap Detective.* From 9/13, to be announced.

Little Carnegie, 57th St nr 7th (246-5123). *Bread and Chocolate.*

Paris, 4 W 58th (MU 8-2013). *Viva Italia!*

Cinema III, 59th at the Plaza (752-5959). *Foul Play.*

Paramount, 2 Gulf & Western Plaza (247-5070). *Foul Play.*

Cinema Studio, Bdway & 66th (877-4040). *Women.*

Regency, Bdway at 67th (724-3700). 9/12, 13, *Fury; Intruder in the Dust.* 9/14-16, *Neptune's Daughter; On the Town.* 9/17-19, *Waterloo Bridge; The Clock.* 9/20-23, *Anna Karenina; Pride and Prejudice.*

Embassy 72nd, at Bdway (SC 4-6745). *Dona Flor and Her Two Husbands.*

Beacon, Bdway & 74th (874-1717). 9/14-16, *Performance; Jimi Hendrix.*

Loews Quad, Bdway at 83rd (877-3190). I. *The Buddy Holly Story.* II. *Harper Valley, P.T.A.* III. *The Revenge of the Pink Panther.* IV. *Jaws II.*

New Yorker, Bdway nr 88th (TR 4-9189). Thru 9/12, *That Obscure Object of Desire; Pardon Mon Affaire,* From 9/13, *Cat and Mouse.*

Thalia, 250 W 95th (222-3370). 9/12, *Written on the Wind; There's Always Tomorrow.*

Olympia, Bdway at 107th (865-8128). Thru 9/14, *Jaws II; Rollercoaster.* 9/15-21, *Close Encounters of the Third Kind; The Front.*

(Listings subject to last-minute change)

THE MOVIES

Bread and Chocolate–Franco Brusati's poignant comedy (completed in 1974 and just opening here now) is about an Italian worker who emigrates to Switzerland in search of calm and order and finds that he can neither fit in nor give up his native identity. A meditation on homelessness, the movie tries to recapture the pathos-and-laughs mood of Chaplin's films but falls short: the hero is a lot less resourceful than the Tramp. Starring Nino Manfredi. Little Carnegie *(D.D.)*

The Buddy Holly Story–The subtitle might be *A Portrait of the Artist as a Clean Young Man.* This sincere bio-pic traces the career of the awkward but self-assured West Texas boy with the goofy smile and the Clark Kent glasses who became one of the most creative of the early rock singer/composers and then died in a plane crash (in 1959) at the age of 22. The movie glorifies Holly a bit too much, but no matter: Gary Busey is brilliant in the title role. Written by Robert Gittler and directed by Steve Rash. Quad. *(D.D.)*

Cat and Mouse–Claude Lelouch's playful mock-thriller stars Serge Reggiani as the cop/cat and Michele Morgan as the exquisitely magisterial mouse and Paris *et environs* (as the Michelin says) as the playpen in which these two enact one of those ultra-sophisticated duets in which love and money are entwined to the detriment of neither. Thru 9/12, Cinema II; From 9/13, New Yorker.

The Cheap Detective–Neil Simon's comedy starring Peter Falk is not so much written for the screen as assembled from old-movie cliches patched up and fitted to a new line of stars. It is a very funny idea, but somehow it could have been even funnier—if Simon had been willing to develop the relationships of Peter Falk and Louise Fletcher as a vehicle for more of the personal, slightly bitter sexual humor that provides the film with its funniest and most resonant moments. Thru 9/12, Playboy; St Marks Cinema.

Close Encounters of the Third Kind–If there is a theme here, it is that it is harder for a grown-up to pass through the eye of a needle than to gain access to the sanctuary of UFO believers. The most damning argument against the existence of UFOs—they always appear to country people who have a lot of time on their hands, and never to busy urban dwellers. And in the final sighting, director Steven Spielberg and a special effects team has given us nothing less than an electronic Second Coming. The film has no story, characters, sense of danger, or conflict between good and evil. 9/15-21, Olympia.

Days of Heaven–Terrence Malick's much-awaited second feature (the first was *Badlands*) is extraordinarily handsome but perversely undramatic and uninvolving. Set in the Texas Panhandle around 1915, it's both an oddly unerotic triangle drama and a quasi-biblical parable about the fall of a prosperous farmer and a young couple who prey on his wealth. This isn't a movie, it's an art-history lecture. Starring Sam Shepard (the playwright), Richard Gere, Brooke Adams, and Linda Manz. The miraculous cinematography is by Nestor Almendros. From 9/13, Cinema I. *(D.D.)*

Dona Flor and Her Two Husbands–You had to be in the streets of Bahia, where the film is set, or perhaps in a Brazilian audience (where the film is reported to have outgrossed *Jaws*), to appreciate the non-stop merriment of this witless sex farce, in which a roguish gambler awakens his virginal bride to a world of sexual delights and then dies from his own dissipation. Quad; Embassy 72nd.

Eyes of Laura Mars–A slick, violent horror-thriller with psychic overtones about a high-fashion photographer (Faye Dunaway, paler than ever) whose kinky ads are driving a mad killer into frenzies. As he knocks off Dunaway's models and friends (with an ice pick), she "sees" the murders in her head. The script is preposterous but the movie's fantasy of the glittering New York fashion world is often entertaining. With Tommy Lee Jones as an amorous cop, Rene Auberjonois, Brad Dourif, and Raul Julia. Written by David Zelag Goodman and John Carpenter and directed by Irvin Kershner, who has seen better days. Coronet, Loews State I; 9/15-21, St Marks Cinema. *(D.D.)*

Foul Play–Chevy Chase as a police detective and Goldie Hawn as a librarian are much too cute together in this jumpy comedy-thriller set in San Francisco. The writer-director, Colin Higgins, borrowing from everyone and everything, has managed to compile an anthology of sure-fire effects. Higgins will get a hit out of it but not a movie he can call his own. Cinema III; Paramount; Loews Cine; Forum. *(D.D.)*

The Front–Martin Ritt's film is all facade, posturing, cliches, and cutenesses; it might as well have been made by people whose information about McCarthyism came from a couple of magazine articles, and whose knowledge of human beings from Earl Wilson's column. Even at that, the film may owe its existence to the fact that it deals with blacklisting on television only, and does not foul its own nest, however prefouled that may be. 9/15-21, Olympia.

Girl Friends–This low-budget independent feature written by Vicki Polon and directed by Claudia Weill is about a bluesy Upper West Side Jewish girl (Melanie Mayron)—a photographer who progresses from bar mitzvah portraits to a gallery show in a couple of years. Along the way, she struggles to remain close with a safe-playing WASP girl friend (Anita Skinner). It's a mood piece about Relationships (particularly the need for female solidarity), but the moods aren't strong enough to affect our emotions. With Eli Wallach and Christopher Guest. Thru 9/12, Cinema I; from 9/13, Cinema II. *(D.D.)*

Grease–As the nerve center of the revival craze, *Grease* has been hyped so continuously that the movie version seems like one more promotional party. It is well to have Stockard Channing and John Travolta who can impose their personal rhythm on the chaotic and potentially embarrassing proceedings. Film abounds in the presence of veterans like Eve Arden, Frankie Avalon, Sid Caesar, Joan Blondell, and Dody Goodman. Edd Byrnes is hilarious as a TV host who delights in his fox-in-the-chicken-coop position. Randal Kleiser directed. Ziegfield.

Heaven Can Wait–Warren Beatty, as a star quarterback, isn't meant to die in a near-fatal accident, but a heavenly functionary plucks him to paradise prematurely. He is then permitted to return to earth in the body of another. Beatty's version of *Here Comes Mr. Jordan* tries more for comedy than poignancy, and with Elaine May and Buck Henry sharing credits, the film ought to have been at least 50 per cent funnier. Loews State II; Loews Tower East; 34th St East.

Hooper–A raucous, tough-tender celebration of the childish daring of Hollywood stuntmen, starring Burt Reynolds, Jan-Michael Vincent, Brian Keith, Sally Field, and Robert Klein, who dies a funny and cruel send-up of director Peter Bogdanovich. Mixed in with the macho sentimentality there's some very acute satire of Hollywood filmmaking. A thoroughly enjoyable movie, directed by Hal Needham. RKO Cinerama II. *(D.D.)*

Interiors–Woody Allen's austere, utterly serious study of the emotional and spiritual exhaustion of a prosperous New York family is a bit pretentious and occasionally absurd, but by the end the despairing vision of life's inevitable tragedies takes hold, and you're impressed. Woody nearly out-Bergmans Bergman in scenes of frustration and self-hatred, but he has a power of his own, too. Excellently acted by Geraldine Page, Diane Keaton, Marybeth Hurt, Maureen Stapleton, E. G. Marshall, Richard Jordan and Sam Waterston. Baronet. *(D.D.)*

Jaws II–Roy Scheider stars in a sequel to you-know-what. Is *Jaws II* as scary as its predecessor? Yes, possibly more so, depending on which form of torture you prefer. If you prefer violence relatively impersonal, of the hit-and-run variety, *Jaws II* is your poison. Directed by Jeannot Szwarc. RKO Cinerama I; D.W. Griffith; thru 9/14, Olympia; RKO 86th St II.

Lin Tse-hsu (The Opium War)–A feature film from the People's Republic of China suppressed a few years ago by the "Gang of Four" (which was then suppressed itself). It would take a dedicated Sinologist to figure out why. The movie is a seemingly orthodox anti-imperialist pageant about the wicked British merchants who smuggled opium into Imperial China in the 1830s and the noble minister who repelled them. Stiff and unilluminating, the movie's only selling point is a few glimpses of the Forbidden City in Peking. Guild. *(D.D.)*

Madame Rosa–This Oscar-winning fable about the rapport that develops between a dying Jewish ex-prostitute and an Arab orphan is a fantasy of Arab-Israeli old-young togetherness. But even as it strains credibility it breaks the heart, particularly Simone Signoret's breathtakingly courageous performance of a once-beautiful, now old and puffy whore. Thru 9/14, Gramercy; 9/13-19, Art.

The Magic of Lassie–The world's most famous canine in a Lassie-type film, also starring James Stewart, Mickey Rooney, Pernell Roberts, Stephanie Zimbalist, Alice Faye; directed by Don Chaffey. Thru 9/13, Radio City Music Hall.

National Lampoon's Animal House–A genial, uneven, intermittently hilarious celebration of frat-house pranks and raunchiness, set in a West Coast college in 1962. To dismiss it as infantile isn't saying much, since infantilism is precisely the point of frat-house humor. The movie has a tender sexiness that saves it. With John Belushi as a beer-guzzling roughneck and Tim Matheson as a young make-out artist. Directed by John Landis. Beekman; Sutton; Murray Hill; 86th St E.; Loews Astor Plaza. *(D.D.)*

Nea–An irritating, ice-cold portrait of an imperious 16-year-old Geneva girl (Ann Zacharias) who writes a best-selling pornographic novel. The director, Nelly Kaplan (*A Very Curious Girl*) seems eager to celebrate the insolence of youth, though her heroine is anything but appealing (she is also rather opaque). With handsome Sami Frey as a publisher. Trans-Lux East. *(D.D.)*

No Time for Breakfast–Annie Girardot stars in a film directed by Jean-Louis Bertucelli, based on the memoirs of a cancer research specialist and examines her life as mother, wife, and doctor. With Francois Perrier, Jean-Pierre Cassel, and Isabelle Huppert. From 9/15, 68th St Playhouse.

Pretty Baby–Louis Malle's tastefully composed film about a child prostitute is more a study in decadence than a drama of innocence corrupted. As a product of the bordello world conjured up in Polly Platt's screenplay and Sven Nykvist's lustrous cinematography, the 12-year-old played with all-knowing sophistication by Brooke Shields is never innocent enough to be violated, or yearning enough to be pitied. From 9/15, Quad.

Revenge of the Pink Panther–After five times around the course, the Panther is beginning to run out of gas. The movie takes an hour or so to get going and never does work up much suspense or comic excitement. As Clouseau, Peter Sellers wears some hilarious costumes and he still speaks to people on the "phoewne," but he doesn't get to do as much sleuthing as before, and the entire cast keeps falling down and crashing through windows and floors. It's a repetitive, tired movie; writer-director Blake Edwards should find something else to do. Trans-Lux 85th; Bay Cinema; Gemini I; Greenwich. *(D.D.)*

Rollercoaster–A relatively unassuming movie about a technologically expert extortionist who blows up rollercoasters, and a valiant safety inspector who gets locked into a curious relationship with him. It remains a cat-and-mouse game, made more interesting by the uncertainty about which is the cat, which the mouse. The film has something both for lovers and haters of rollercoasters. Thru 9/14, Olympia.

Slave of Love–It's the summer of 1917, and a group of spoiled, childlike Russian filmmakers and actors are working on an absurd melodrama in a Crimean resort while the Revolution is happening all around them. Finally, the violence invades their world, too. A surprisingly languorous and fine-grained Soviet film, directed by Nikita Mikhalkov and starring the charming Elena Solovei. Film takes long to come to a boil, but is worth the wait. Plaza. *(D.D.)*

An Unmarried Woman–Jill Clayburgh has the role of a lifetime and is glorious in Paul Mazursky's brilliantly funny comedy about a painful liberation. One-night stands and the singles' scene are ordeals in the process by which a woman abandoned by her husband triumphs over self-doubts and puts herself back together—or assembles herself for the first time. From 9/15, Gramercy.

Viva Italia!–A collection of nine sketches variously directed by Mario Monicelli, Dino Risi, and Ettore Scola that turns out to be much tougher than you would guess from the euphoric title. Much sadness here, and some mordant satire; also the usual movie-Italian buffoonery, with people shouting, singing, throwing things at each other. With Alberto Sordi (doing a terrific turn as a papal aristocrat), Vittorio Gassman, and Ugo Tognazzi. Paris. *(D.D.)*

Who'll Stop the Rain–A scary, taut, bitterly sardonic fable about heroin smuggling in the Vietnam period, adapted from Robert Stone's novel *Dog Soldiers.* Michael Moriarty and Tuesday Weld are only moderately effective as an ordinary couple who fall into crime, but Nick Nolte gives a smashing star performance as a psycopathic but gallant ex-Marine. Adaptation by Stone himself and Judith Rascoe. Direction by Karel Reisz. Festival; Criterion; thru 9/14, 68th St Plyhse. *(D.D.)*

Women–The seventh feature film completed by Hungarian director Márta Mészáros is an absorbing, psychologically complex portrait of a quarrelsome friendship between two dissimilar women—a forty-ish, very bourgeois government bureaucrat (Marina Vlady) and a rebellious, always-in-trouble peasant woman (Lili Monori) who forces her friend to think about her life seriously for the first time in years. It's a movie formed by feminist consciousness, but there's not a cliché in sight. Cinema Studio. *(D.D.)*

IN AND AROUND TOWN

EDITED BY RUTH GILBERT

A CRITICAL GUIDE TO ENTERTAINMENT IN THE NEW YORK AREA

Theater

ON BROADWAY

PREVIEWS AND OPENINGS

Tuesday, September 12

The Inspector General–A revival of Gogol's play, directed by Liviu Ciulei. With Max Wright in the title role, Theodore Bikel, Bob Balaban, Helen Burns, and Arnold Soboloff. Previewing now prior to a 9/21 opening. Circle in the Square, 1633 Bdway (581-0720).

Thursday, September 14

The Crucifer of Blood–A new Sherlock Holmes mystery play starring Paxton Whitehead, directed by Paul Giovanni who adapted it from Doyle's *The Sign of the Four*, Timothy Landfield plays Dr. Watson and Glenn Close the female lead as Irene St. Clair. Previews start tonight prior to a 9/28 premiere. Helen Hayes Theater, 210 W 46th (246-6380).

Eubie!–A musical revue based on the work of composer/lyricist Eubie Blake, conceived and directed by Julianne Boyd. With Jeffrey Thompson, Alaina Reed, Lonnie McNeil, Ethel Beatty, Mel Johnson Jr. Previews start tonight prior to a 9/20 premiere. Ambassador, 219 W 49th (CO 5-1855).

CURRENT

Ain't Misbehavin'–Would the slapdash playfulness, the lovable smallness of this show survive the lure of self-aggrandizement, moving from Off- to On Broadway? Nothing to worry about; it did. The cast of five—Ken Page, Armelia McQueen, Andre De Shields, Charlaine Woodard, and Nell Carter—works together as nimbly and wickedly as five fingers in a piece of sleight of hand. The delicious songs by Fats Waller and his friends continue their joyous renaissance, Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Longacre, 220 W 48th (246-5639).

Annie–*Oliver Twist* in drag, but with so much going for it (a chorus line of moppets, a Christmas tree, and the nice dog, Sandy) and book, lyrics, and score by Meehan, Charnin and Strouse. Shelley Bruce now has the title role and Alice Ghostley has replaced Dorothy Loudon. Tues thru Sat at 8; mats Sat at 2; Sun at 3 p.m. At the Alvin, 250 W 52nd (PL 7-8646).

The Best Little Whorehouse in Texas–Attempts to squeeze salaciousness out of a bordello setting are rather repellent, not because of the setting, but because it is like trying to squeeze blood out of stones. Every variation on the brothel theme has been worked into the ground. Mon thru Sat at 8; mats Wed & Sat at 2. 46th St Theater, 226 W 46th (246-4271).

Chapter Two–Neil Simon attempts, in part at least, to be serious about the real-life romance, marriage, and problems of Marsha Mason and Neil Simon and to pierce through to the troubling core of things. But he handles drama as if it could be constructed out of one-liners, only sticking laments where the laughs would normally go. There are some genuinely funny one-liners afloat, but the playwright's ultimate failure stems from his belief that you can build anything out of one-liners, from coffee tables to cathedrals. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Imperial, 249 W 45th (265-4311).

A Chorus Line–Every generation needs its own backstage legend, and this one is a worthy descendant of *42nd St.* Out of the real words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Michael Bennett's direction covers a multitude of inadequacies. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Shubert, 225 W 44 (246-5990).

Da–On second seeing Hugh Leonard's bittersweet autobiographical comedy (transported almost intact to Broadway) is even more entertaining, endearing, and gently moving. And at the center of the production are three superlative performances—Sylvia O'Brien's, Brian Murray's, Barnard Hughes's. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Morosco, 217 W 45th (246-6230).

Dancin'–Director Bob Fosse has devised a heterogeneous choreography ranging from classical ballet through modern dance to every form of show-biz and disco dancin'. What doesn't work is the two side by side, like internecine Siamese twins. The proximity of popular dance gives ballet an air of pretentiousness; ballet retaliates by making pop dancing look facile, tawdry. *Dancin'* is sheer perfection for the vulgarians, anathema for the purists, and a mixed bag for the over-whelming rest of us. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Broadhurst, 235 W 44th (247-0472).

Deathtrap–Ira Levin's play concerns a formerly successful playwright, a disciple who sends him a play clearly destined to become a Broadway smash, and the stale playwright's disapproving wife, who has strong scruples and a weak heart. There is a basic problem with the comedy mystery genre, wherein the laughs are supposed to lull you into a false security. The plot, however, is impossible. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Music Box, 239 W 45th (246-4636).

Dracula–Among Edward Gorey's impressive but inappropriate sets, this camped-up version of a trashy old play offers mostly cutenesses instead of thrills, and can at best impress if you sit far enough back so that the stage is reduced to the appropriate comic-strip (or Gorey drawing) dimensions. Frank Langella may be the ideal Dracula for this kind of production. The other actors, except for the splendid Alan Coates, are unsafe even in comic-strip size. Dennis Rosa misdirected. Tues thru Fri at 8; mats Sat at 2; Sun at 3 p.m. Martin Beck Theater, 302 W 45th (246-6363).

Gemini–Albert Innaurato's saga of life in a Philadelphia backyard is, at once, a stupendous verbal circus and a touching story of people desperately needing to be noticed. Innaurato writes extremely well, and his control over simultaneously ongoing lines of action is somewhat akin to Bach's mastery over fugues. Peter Mark Schifter's direction is splendid. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Little Theater, 240 W 44th (221-6425).

The Gin Game–A first effort by D.L. Coburn concerns two inmates of an old folks' home. The man lives for gin rummy now; the woman is willing to learn the game. They play, and miraculously—or contrivedly—she keeps winning. It is staged with almost indecent expertise by Mike Nichols. With Maureen Stapleton and E.G. Marshall. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. John Golden, 252 W 45th (246-6740).

Grease–Broadway's senior musical, about high school shenanigans in the fifties, now seems as much a period piece as any Romberg operetta, but the energy of the original has been remarkably well preserved. Without a single memorable song or solo turn, the show holds onto an amusing, attractive ridiculousness, mostly due to Patricia Birch's lively choreography and Tom Moore's no-nonsense direction. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Royale, 242 W 45th (245-5760).

I Love My Wife–The Smothers Brothers are now appearing in a tale of wife-swapping in Trenton, done as a series of skits, with a Cy Coleman score and the direction by Gene Saks that even brings the orchestra onstage to mess around in the action. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Ethel Barrymore, 243 W 47th (246-0390).

The King and I–Yul Brynner and Constance Towers as the king and Anna. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Thru New Year's Eve. Uris, 51st betw 7th & 8th (586-6510).

The Magic Show–A musical with book by Bob Randall; music and lyrics by Stephen Schwartz, directed and choreographed by Grover Dale. Joseph Abaldo is starred as a Magician. Wed thru Sat at 7:30; mats Wed, Sat & Sun at 2 p.m.; & a 7:30 perf on Sun. Cort, 138 W 48th (489-6392).

Oh! Calcutta!–Revival of the musical devised by Kenneth Tynan. Sketches by Jules Feiffer, Leonard Melfi, John Lennon, David Newman, Robert Benton, Dan Greenburg, Sam Shepard. Mon thru Fri at 8; Sat at 7 & 9:30; mat Wed at 2. Edison, 240 W 47th (757-7164).

On the Twentieth Century–Harold Prince has provided lively direction and Robin Wagner has come up with grand designs in this musical which stars Judy Kaye, John Cullum, and Imogene Coca. It has pizzazz and razzle-dazzle, bursts of energy and invention, music and laughter, and good expensive production values. John Cullum gives his best performance to date. Book and lyrics by Betty Comden and Adolph Green; music by Cy Coleman. Mon thru Sat at 8; mats Sat & Wed at 2 p.m. St. James Theater, 246 W 44th (398-0280).

Players–An all-male cast in David Williamson's play about a soccer team and the behind-the-scenes power struggle for control of top players, the buying and selling, backstabbing and bulldozing that regulates the life of the club and the lives of its supporters. With Fred Gwynne, Rex Robbins, Gene Rupert, Michael O'Hare, Tom Carlin, Tom Flagg; directed by Michael Blakemore. Lyceum, 149 W 45th (JU 2-3897).

Runaways–A new entertainment, written, composed, and directed by Elizabeth Swados, is really about growing up—absurdly, tragically, and sometimes, despite everything, even triumphantly. The music, in all conceivable pop, folk, and ethnic modes, is fair to excellent. The performances, both by the four professionals and the fifteen semiprofessionals and neophytes are, at the very least, engaging; in many cases, enchanting. Tues thru Sat at 8; mats Sat & Wed at 2, Sun at 3 p.m. Plymouth, 236 W 45th (730-1760).

Tribute–Bernard Slade's new play starring Jack Lemmon is extremely clever and likable, which is as unusual a combination in plays as it is in people. A play that mixes laughter and tears with almost supernatural skill, always sidestepping ultimate frivolity, always teetering back from the abyss of mawkishness into the happy pratfall of farce, that takes the sting out of adultery, divorce, prostitution, failure in business, nonachievement of artistic aspirations, family in-fighting, and, best of all, death itself, is the most comforting news this side of a cure for cancer. Mon thru Sat at 8; mats Wed & Sat at 2. Brooks Atkinson, 256 W 47th (245-3430).

The Wiz–Oz with a black cast—Munchkins, Cowardly Lion, and all, with jivey dances choreographed by George Faison. Tues thru Sat at 7:30; mats Wed and Sat at 2 p.m.; Sun at 3 p.m. Broadway, 1681 Broadway (247-7992).

OFF and OFF-OFF BROADWAY

All in Ones–Two one-act monologues by Richard Taylor, 9/25, 26, 27, at 4 p.m. Free. Library of Performing Arts, Lincoln Center (799-2200).

American Dance Machine–A recreation of memorable moments in Broadway's musical history, directed by Lee Theodore. Wed thru Sat at 8 p.m. Sun at 7:30; mats Wed & Sat at 2; Sun at 3. Century Theater, 235 W 46th (354-6644).

And Baby Makes Four–A new play by Sam McClanahan, directed by Howard Lipson. Thurs thru

Sun, thru 9/17, at 8 p.m. $3. Nameless Theater, 125 W 22nd (695-7106).

Antigone–New version written and directed by Percy E. Johnston. Fri & Sat, thru 9/30. Studio Tangerine, 303 W 13th (255-3454).

The Birthday Party–Harold Pinter's play dealing with the disintegration of an individual's spirit by Modern Civilization. Thurs thru Sun at 8:30, thru 9/24. $3. Little Theater, 5 W 30th St (564-0692).

Calalou–*A new musical (book, lyrics, and music by* Irving Burgie) set in a small sugar plantation town of the Caribbean Islands. Thurs thru Sun, thru 9/24, at 7:30. $3. Perry St Theater, 31 Perry St (255-7190).

The Cradle Will Rock–A revival of last May's revival of the Marc Blitzstein's classic American dramatic musical set in Steeltown, U.S.A. 9/12, 13, 19, 20, at 7:30 18th St Plyhse, 145 W 18th (541-8492).

Diet Theatre II–A comedy revue by Erik Brogger, directed by Robert Mailand, distinctly in the diet genre. Fri & Sat at 10:30 p.m. Sun & Mon at 7:30. 9/15-18, 22-25. 18th St Plyhse, 145 W 18th (242-3900).

Does Anybody Here Do the Peabody?–Enid Rudd's play starring Jana Robbins and David Canary. Mon thru Sat, 9/18-30, at 8 p.m. $3. Walden Theater, 1 W 88th (874-7995).

Drama Committee Repertory–Joseph Conrad's *Heart of Darkness,* Mon thru Thurs at 8 p.m., thru 9/14. G.B. Shaw's *You Never Can Tell,* Fri, Sat, & Sun at 8 p.m., thru 9/24. *A Body in Every Bed,* Sun at 2 & 5 p.m. Mon & Tues at 8, thru 10/31. Gogol's *The Nose,* Fri & Sat at 10:30 p.m. thru 9/17. $3. 17 W 20th (929-8377).

Fallen Angels–Noel Coward's 1925 comedy, directed by Nell Robinson. 9/14-16, 21-23 at 8 p.m. Sat mat at 2:30. $4. St. Bart's Plyhouse, Park Ave at 50th St (PL 1-1616).

Family Business–Dick Goldberg's play about infighting in a suburban Boston Jewish family is a fog of melodrama occasionally pierced by a ray of something resembling truth. Much of the violence stems from the revelation that one of the four loving but internecinely embattled sons is a homosexual. The acting of a cast of six is remarkable. Tues thru Fri at 8; Sat 7 & 10; Sun 3 & 7. Astor Place Theater, 434 Lafayette St (254-4370).

The Fantasticks–Musical based on the Rostand play, in its zillionth year and the end is not in sight. Has spawned plenty of on-Bdway talent. Tues thru Fri at 8 p.m. Sat at 7 & 10; Sun at 3 & 7:30. Sullivan St Playhouse at Bleecker (OR 4-3838).

Game Plan–A new play by Dan Laurie involving the relationship between a father and his sons caught up in small-town politics. With Fred J. Scollay, Dan Lauria, Sam Locante, Ralph Oliva, Bill Marcus, and Wally Salisbury. Directed by Vincent Gugleotti. From 9/14. Theatre Four, 425 W 55th (246-8545).

I'm Getting My Act Together and Taking It on the Road–This new work by Gretchen Cryer (book, lyrics, and star) and Nancy Ford (music) about a middle-aged pop singer trying to carry on her life after her manager/lover leaves her is too slight, schematic, and unoriginal to be a significant statement about human conflicts. There is a reason, nonetheless, for seeing the show: Gretchen Cryer. She is a bundle of solace, a staged lesson in growing older and living on, and it is to be recommended that you memorize her. Tues thru Fri at 8; Sat at 6:30 & 9 p.m.; Sun at 3 & 8 p.m. Public/Anspacher Theatre, 425 Lafayette St (677-6350).

The Incredible World of Magic & Illusion–Richiardi, master of illusion, stars in an excellent and entertaining revue featuring a cast of expert magicians from all parts of the world. Tues thru Thurs at 8 p.m.; Fri & Sat at 7:30 & 10 p.m.; mats Sat & Sun at 3 p.m. The Village Gate, 160 Bleecker (473-7270).

Jean Cocteau Repertory–Thomas Middleton's Elizabethan comedy, *A Mad World, My Masters,* written in 1608; 9/16 at 7:30, 9/17 at 3 p.m. Ben Jonson's *Volpone,* 9/16 at 10:30, 9/15 at 7:30. Bouwerie Lane, 330 Bowery at 2nd St (677-0060).

The Life of the Male Calico–Yvonne Morris's drama about an unusual triangle, directed by Clare Marshall. Thurs thru Sat at 8 p.m. Sun mat at 3. 9/14-10/1. $4. Muses, Ansonia Hotel, 73rd W of Bdway (986-2900).

Lorelei, Please Don't Sit That Way–A one-act play by Neal Thompson and Jeanne Michels. Wed at 9 p.m. and Thurs thru Sat at 11:30 p.m. From 9/13. $3. Priory Theater, 2162 Bdway (929-6062).

Miss Truth–A play by Glory Van Scott, directed and choreographed by Louis Johnson. Fri & Sat at 8; Sun at 3 & 8 p.m. 9/15-11/5. $5. Nat Horne Theater, 440 W 42nd (736-7128).

Momma's Little Angels–Louis La Russo II's new play about an Italian-American family living in Hoboken. Tues thru Sat at 8; Wed & Sat mat at 2:30. $9. Quaigh Theatre, 108 W 43rd St (221-9088).

Natural Affection–A play by William Inge, directed by Marvin Kahan. Thurs thru Sat at 8 p.m. Sun at 5 p.m. 9/14-10/1. TRG Repertory, 436 W 18th St (LT 1-2900).

New York City Stage Company–Shaw's *Pygmalion,* 9/15, 23, 27, 10/1; Chekhov's *Uncle Vanya,* 9/16, 22, 28, 30; Coward's *Hay Fever* 9/13, 17, 23, 29; Nichols's *Joe Egg,* 9/14, 16, 20, 24, 30. Wed thru Sun at 8 p.m., Sat mat at 2:30. $4. Park Royal Theatre, 23 W 73rd St (877-0984).

Oklahoma–1943 musical with book and lyrics by Oscar Hammerstein II, music by Richard Rodgers, based on Lynn Riggs's play, *Green Grow the Lilacs.* Tues thru Sun at 8 p.m. mats Sat & Sun at 2:30. 9/14-10/8. Equity Library Theater, 103rd St & Riverside Dr (663-2028).

On Golden Pond–Ernest Thompson's play about the life of a senior couple vacationing in Maine for their 26th straight summer, starring Frances Sternhagen and Tom Aldredge. Directed by Craig Anderson. Wed thru Sat at 8; Sun at 3 p.m. 9/13-10/15. $6. Hudson Guild, 441 W 26th (760-9847).

Overtones–A one-act comedy by Alice Gerstenberg, along with Anouilh's *The Orchestra,* another one-act comedy; both devoted to women. 9/14-17, 21-23, at 8 p.m. 9/17 & 24 at 3 p.m. $3. Westbeth Theater, 151 Bank St (691-2272).

The Passion of Alice–A new musical fantasy, by Jocko Richardson, Ken Cory, and Sean Kalliel, with score by Gary Richmond. Fri & Sat at 8 & 10 p.m. Sun at 3 p.m. Thru 9/24. $4. Greenwich Mews Theatre, 141 W 13th St (243-6800).

The Passion of Dracula–A totally new version of the Count's adventures (vastly preferable to the on-Broadway version), by Bob Hall and David Richmond. Peter Bennett directs. Tues thru Fri at 8 p.m. Sat at 7 & 10 p.m. Sun at 3 & 8 p.m. Cherry Lane Theater, 38 Commerce St (989-2020).

Piano Bar–A new-style musical by Rob Fremont and Doris Willens, directed by Albert Takazuckas, about four people who take refuge in a lounge on a rainy evening. Tues thru Fri at 8; Sat at 7 & 10; mats Wed at 2, Sun at 3. Chelsea/Westside Theater/Upstairs, 407 W 43 (541-8394).

Pins and Needles–*Revival of the 40-year-old musical* revue by Harold Rome. Cast with members of the ILGWU, it ran from 1937 to 1941. Tues thru Sat at 8; mats Wed, Sat & Sun at 2 p.m. Thru 10/29. Roundabout/Stage One, 333 W 23rd (924-7160).

P.S. Your Cat Is Dead–An absurd and unnecessary act is the reviving of this play, by James Kirkwood. It had lasted, with a much better cast and a much better-appointed production, sixteen performances on Broadway, and then joined the eponymous feline *in the happy mouse hunting grounds. Tues thru Fri* at 8; Sat at 7 & 10; Sun at 3 & 7:30. Circle in the Square, 159 Bleecker St (254-6330).

Puerto Rican Traveling Theater–*El Jibaro,* and *La Compagnia,* in Spanish. Tues thru Sun at 7:30; Sun mats at 3 p.m. 9/12-10/1. $5. The Firehouse, 304 W 47th (354-1293).

Repertorio Espanol–Plays by Carballido, Lorca, de Rojas, Raznovich, Chocron, and Calderon. In Spanish in rotating repertory. For dates and time call 889-2850. Gramercy Arts Theater, 138 E 27th.

Ridiculous Theatrical Company–*Corn,* country western musical by Charles Ludlam; Tues thru Sun at 8, thru 10/1. *Hollywood Confidential,* starring Charles Busch, Fri & Sat at 11 p.m. One Sheridan Square (260-7137).

La Ronde–Arthur Schnitzler's play, 9/14-17, 21-24, Thurs thru Sat at 8 p.m. Sun at 3 & 7 p.m. $4. Impossible Ragtime Theater, 120 W 28th (JU 6-3700).

Royal Court Repertory–*Macbeth,* with all-female cast, 9/11-14, at 8 p.m. *Antigone,* 9/15-17, at 8; 9/17, at 3 p.m. Royal Court Repertory, 301 West 55th St (997-9582).

Sleeparound Town–Written, directed, and composed by Sarah Kernochan, starring Carrie Fisher in this five-character musical. From 9/12. Public/Theater Cabaret, 425 Lafayette St (677-1750).

Soho Repertory Theatre–Robin Maugham's *The Servant,* 9/16 at 7; 9/17 at 7:30. *Poe in Person,* 9/15 at 8:30; 9/16 at 10:30; 9/17 at 4 p.m. Soho Rep, 19 Mercer St (925-2588).

St Mark's Gospel–Alec McCowen in a solo performance reciting the complete text of *The Gospel According to St. Mark* (King James version) six performances weekly, thru 9/24. Marymount Manhattan Theater, 221 E 71st (391-0450).

Streamers–David Rabe's play set in an army barracks in Virginia in summer, 1965. Fri thru Mon, 9/15-18, 22-25, at 8 p.m. Lee Strasberg Institute, 115 E 15th (533-5500).

The Troupe Repertory–*Nutty Nuptial—The Marriage of Barillon,* by George Feydeau and Maurice Disvallieres; at the Upstairs Theater: *I Am a Zoo,* by Bonnie Zindel, Downstairs Theater. Fri thru Sun, thru 9/24. *Songs and Singers,* a musical, Mon thru Thurs at 8 p.m. 9/11-28, Upstairs Theater. $3. The Troupe, 335 W 39th (244-9699).

Vanities–Three girls from Texas grow old but not up. Jack Heifner's attractive and nicely observed play covers familiar ground *(The Group, Grease, etc.),* but Garland Wright's coiled-spring direction of a three-member cast (Sally Sockwell, Cordis Heard, Patricia Miller) gives the work cogency and wit. Westside Theatre, 407 W. 43rd St (541-8394).

Wolkenstein–An event based on the life, poetry, and music of the 14th century German, presented by the Bread & Puppet Theater, at 8 p.m. on 9/15, and 2 & 8 p.m. 9/16, 17, $3. Cathedral Church of St. John the Divine, 112th & Amsterdam (678-6900).

New York Ticket Service

For free information regarding what tickets may be obtained for theater, dance and concerts, call 986-5872, Monday through Friday, 1 to 6 p.m. New York Magazine will be happy to advise you.

After Dark

NIGHTCLUBS

Barbizon Plaza Library–6th Ave, betw 58th & 59th. Lively discotheque, open Mon thru Fri, 4:30 p.m. to 3 a.m.; Sat, 9 p.m. to 3 a.m.; Sun, 8 p.m. to 2 a.m. (Cl 7-7000).

Brandy's II–84th & York. Supper club of wood, brick, and Commodore Hotel fixtures. Touch dancing nightly (879-5299).

Cachaça–403 E 62nd. Mirrors, dining at marble-topped tables, dancing, potted palms, gray velvet Chesterfield sofas (688-8501).

La Chansonnette–890 Second Ave. Rita Dimitri performs Monday thru Saturday. The Chansonnette Trio plays for dancing (PL 2-7320).

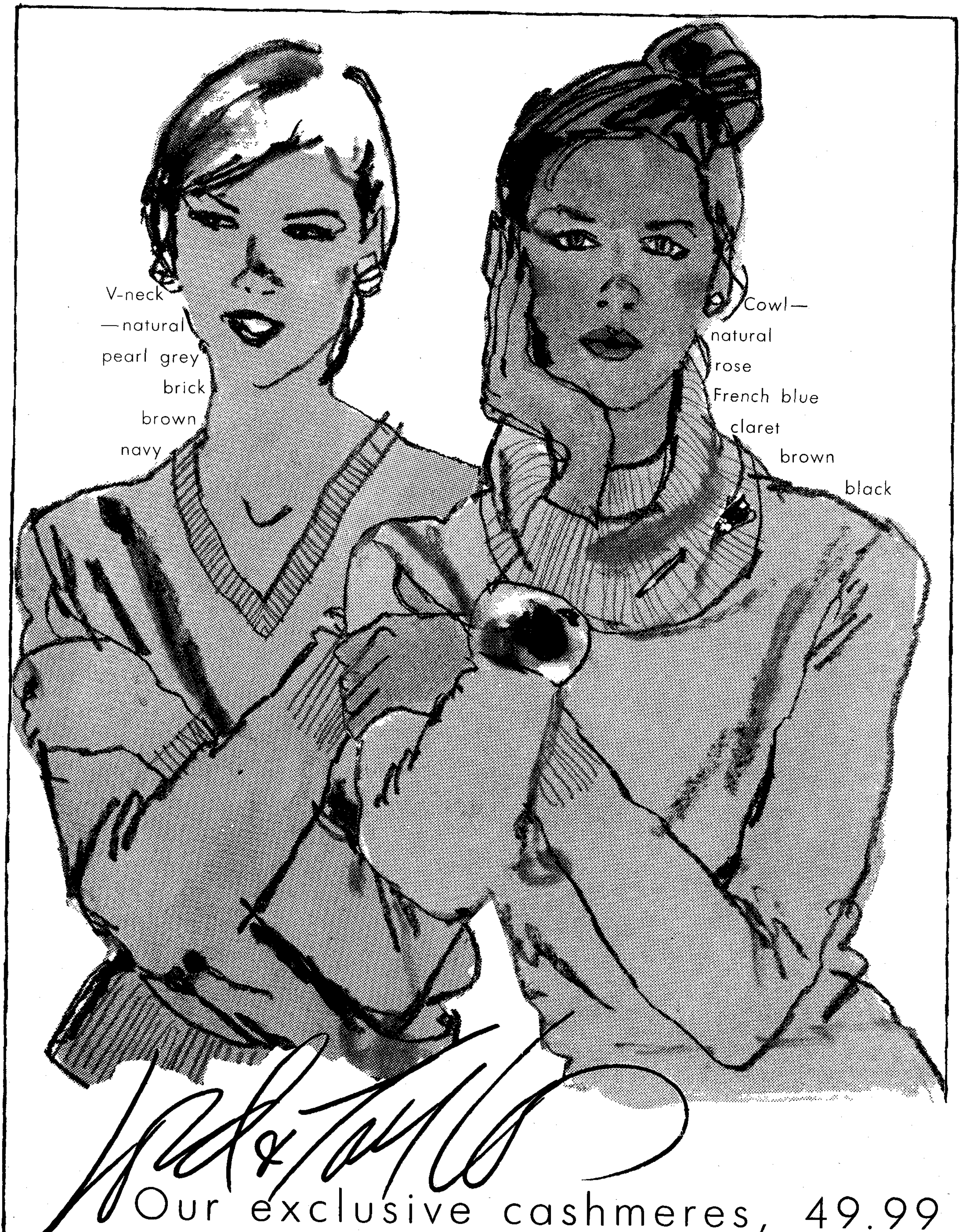
Chateau Madrid–48th St & Lex. 9/12-24, a revue featuring singer Migulito Valdes, at 9:30 & midnight; Sat at 8:30, 11:30 & 1:30; closed Mon (PL 2-8080).

Club Ibis–151 E 50th. Egyptian decor, international cuisine, and a lively revue with belly-dancers and specialty acts. Showtimes Mon-Fri, 9:30 & midnight. Sat, 8:30, 11:45 & 1 a.m. Disco dancing until 4 a.m. Closed Sun (753-3471).

Copacabana–10 E 60th. Restaurant-discotheque with entertainment. Reopens 9/15 after renovation. 9/15, 16, Judy Prane. 9/19-23, N. Y.'s Rubber Band. Closed Sundays (755-6010).

Dangerfields–1118 First Ave. Comedian Jackie Mason entertains at 9:30 & 11:30 (593-1650).

David K's Aquarium Lounge–Singer/pianist Hugh Shannon inaugurates the Fall season here 9/13.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Nightly Wed thru Sun from 9 p.m. thru 2 a.m. (371-9090).

Hippopotamus II–405 E 62nd. A ravishing place with a fireplace, an English club atmosphere, and a fine chef. Plus disco-dancing from 10 to 4 a.m. nightly (486-1566).

Jimmy Weston's–131 E 54th. The Tommy Furtado Trio, Tues thru Sat, and the Bernie Leighton Quartet Mondays (838-8384).

Playboy Club–5 E 59. Entertainment, dining, and dancing. Thru 9/23, Lainie Kazan (PL 2-3100).

Rainbow Grill–*65th floor, Rockefeller Plaza. Viva! Viva!* a new revue with seven chorus girls and five chorus boys (PL 7-8970).

Rainbow Room–65th floor, Rockefeller Plaza. Exquisite, enormous dining and dancing room, with a view of the entire world, almost. Sy Oliver and his orchestra nightly, except Monday (PL 7-9090).

Le Refuge–309 E 83rd. Charming French dining place with live baroque guitar and harp music, Mon, Tues & Thurs, from 7:30 p.m. (UN 1-4505).

Roseland–239 W 52nd. Ballroom open for dancing Wed and Fri, from 5:30; Thurs & weekends from 2:30. American and Latin bands. Midnight disco Wed, Fri, Sat. Dance class & show Wed night (CI 7-0200).

Shepheard's–Park Ave & 56th. Disco dancing continuously on the glass floor. From 9/11, Andre & Cirell, a song-and-dance act, at 9:30, 11:30 & 1:15 a.m., early show at 9 p.m. Fri & Sat. (421-0900).

Sibi–151 E 50th. Nice warm upstairs dancing den, with pianist-singer Bobby Cole and his jazz quartet, every night but Sunday from 9 p.m. (753-3429).

Sirocco–29 E 29th. Greek-Israeli nightclub starring Aris San, a disco dance band, The Siroquettes (a chorus line!), & other ethnic entertainment. Closed Mondays (683-9409).

Stork Club–112 Central Park South. Perhaps the most elegant room for dining and dancing in the city. Horace Diaz and his quartet supply dance music Mon thru Sat 8:30 p.m. til 1:30 a.m. (581-7080).

THE HOTEL ROOMS

Hotel Biltmore, 43rd St at Madison (687-7000, ext.424). The Phillips Brothers, a duo who play for listening and dancing, with drums and piano, from 8 p.m. to 1 a.m. Mon thru Fri.

Pierre, 5th Ave & 61st St (838-8000). **The Cafe:** The renowned guitarist Bucky Pizzarelli plays in trio Tues thru Sat, 8:30 to 12:30 a.m. A pianist takes over Sun & Mon.

Plaza, Fifth Ave at 59th (PL 9-3000). **Edwardian Room:** Dance music by the Roger Stanley trio, Tues thru Sun from 6:30 p.m. to 12:30 a.m.

Sheraton, 55th & 7th Ave (247-8000). **Sally's:** Turn of the century lounge-cabaret, with entertainment nightly, except Sun, from 9:30 to 1:30 a.m. Thru 10/14, Chazz and Jeannie. **The Falstaff Room:** Singer/pianist Effie, 5 to 10 p.m., Mon thru Fri. And from 10 p.m. to 1 a.m. singer/pianist Jennifer Scott.

St. Regis Sheraton, 5th Ave & 55th (PL 3-4500). **Old King Cole:** Continuous dinner/dance music, Ray Hartley, pianist, Mon thru Thurs, 5:30 to 8 p.m. The Peter Duchin Quartet headed by pianist John Bunch, 8 p.m. to 1 a.m., Fri & Sat, 9 p.m. to 2 a.m.

UN Plaza, 44th & First Ave (355-3400). **Ambassador Lounge:** Greenhouse with muted lights is the setting for Dick Hankinson at the piano, Monday through Friday.

JAZZ—ROCK—GUITAR, ETC.

JAZZLINE 421-3592.
Call for latest information as to when and where They're playing.

Ali's Alley–77 Greene St. The fabulous pianist Jaki Byard has put together a 17-piece band for Monday nights, a reason for celebration (225-9042).

Arthur's Tavern–57 Grove St. Dixieland on Monday evenings with the Grove Street Stompers at home base from 9:15 until 1 a.m. Mable Godwin at the piano Thurs. thru Sat, 9:30 to 3:30 a.m. (CH 2-9468).

Assembly–16 W 51st. Pleasant restaurant, with singer-pianist Marty Berns playing Mon thru Fri until 10 p.m., scores of hit movies, Beatle songs, requests (581-3580).

Ballroom–458 West Bdway. Lee Horwin sings here from 9/12. Shows at 8:30 & 10:30, Tues thru Sat (473-9367).

Beefsteak Charlie's–5th Ave & 12th. 9/13-16, Steve Kuhn (675-4720).

The Bottom Line–15 W 4th. 9/12-14, Lonnie Liston Smith (228-6300).

Cafe Fanny–Hotel Biltmore, Madison & 43rd. 19th century cafe with an informal ambience, which is open to midnight always. The Curtis Sisters, Gale on violin and Prudence at the piano (687-7115).

Carnegie Tavern–165 W 56th. Jazz pianist Ellis Larkins, known for his crystal touch, lilting swing, enormous repertoire, and short sets, is well worth hearing, 8 to midnight (PL 7-9522).

Christy's Skylite Gardens–64 W 11th. Charming restaurant filled with plants, skylights, and music nightly (673-5720).

The Clubhouse–1315 Second Ave (at 69th). Steakhouse, with a tennis and golf motif, and jazz/blues/ballads singer and pianist Sandra Alexander entertaining nightly (628-0600).

Eddie Condon's–144 W 54th. The city's bastion of traditional jazz boasts a house band led by club-owner Red Balaban, and includes the patriarch of jazz trombone, Vic Dickenson. On Sundays, a young tenor saxophonist named Scott Hamilton leads his own band and does very nicely by the Ben Webster-Don Byas tradition (265-8277).

The Cookery–University Pl at 8th St. Alberta Hunter, the grand old lady of the blues, happily sings away, accompanied by pianist Gerald Cook, with bassist Jimmy Lewis. Ms. Hunter performs every night but Sunday (OR 4-4450).

Coriander–314 E. 72 St. This cozy little restaurant is much enhanced by the presence of pianist-singer Joe Derise, a veteran charmer with an impeccable repertoire. He appears nightly from 10 p.m., with bassist Phil Leshin (794-2700).

Crawdaddy–45th St & Vanderbilt. Genuine New Orleans restaurant. Trombonist George Masso and his trio (pianist Tom Fay and drummer Joe Corsello) Mon thru Fri, 6:30 to 11:30 p.m. (687-1860).

Le Farfalle–209 W 48th. Split-level disco with large dance floors and extra special effects. Wed thru Sun from 10 p.m. to 7 a.m. (582-0352).

Fortune Garden–1160 Third at 67th. Chinese restaurant-club with Billy Budd playing piano and singing nightly in six languages plus a dash of rock. Tues thru Sat, 5 to 1 a.m. (744-1212).

Gregory's–First Ave at 63rd. Mon, Al Haig, a superior pianist who was a favorite accompanist of Charlie Parker and Stan Getz, leads a trio with bass and guitar. Tues, Chuck Wayne Trio. Another piano-bass guitar trio, led by Hod O'Brian and featuring the marvelously fluent guitarist Joe Puma, takes over Wed thru Sun (371-2220).

Hopper's–6th Ave at 11th St. Saxist Eddie Daniels and his jazz group, Mon thru Sat, 9:30 & 11:30 p.m.; Fri & Sat extra show at 1 a.m. (260-0250).

Irish Pavilion–130 E 57th. Pat Conway trio with Pat Mahon on accordion and Pete Cannata on bass guitar playing and singing country, Irish, light rock (759-9041).

Jazzmania Society–14 E 23rd. The jamming here is informal and swinging, the atmosphere unbeatable (477-3077).

Jimmy Ryan's–154 W 54th. Roy Eldridge is a monument to the jazz spirit, and to miss seeing him at work is to deny yourself the pleasure of witnessing one of the few enduring giants. Mon & Sun, Max Kaminsky, no slouch either, leads the band. Stan Gold Quartet, 5:30 to 8 p.m. on Fridays (664-9700).

Les Mareyeurs–988 Madison Ave. French seafood house in the heart of the art gallery country. The great Ronny Whyte entertains Tues thru Sat from 8:30 to 1 a.m. (628-3333).

Michael's Pub–211 E 55th. The Chick Webb Orchestra with Eddie Barefield and vocalist Carol Sloane, thru 9/23. Mondays, Woody Allen indulges in wish fulfillment and Dixieland clarinet (PL 8-2272).

Oliver's–141 E 57th. English-type restaurant, with singer-pianist Danny Deaver, Tues, Wed, Thurs & Sat, 6 to 11 p.m. Mon & Fri evenings singer-pianist Elaine Francis (753-9180).

Nickels–227 E 67th. Cozy ambience and good food. Customers can sing along with Jerry Scott at the piano, from 8:30 until closing (794-2331).

Onde's–160 E. 48th. Supper club with split level room for dancing. The Art Syms band and pianist-singer Baba Motta perform from 7:30 on every night but Sunday (752-0200).

The Other End–149 Bleecker. 9/14, 15, Michael Johnson. 9/16, Chris Rush. 9/19, 20, Soprano saxist-flautist Gerry Niewood. The Widespread Depression Orchestra's here for a Mon series, thru 10/23, from 9 p.m. to 1 a.m. (673-7030).

The Priory–224 E 53rd. Early American decor and food, plus the singer-pianist Don Tabor nightly except Sun, 9 p.m. to 1 a.m. (753-1090).

Red Blazer Too–1576 Third Ave, nr 88th. Mon & Thurs, the Sol Yaged Quartet; Tues, Vince Giordano & the New Orleans Nighthawks; Fri, Betty Comora, with John Bucher's Speakeasy Jazz Babies (876-0440).

Reno Sweeney–126 W 13th. 9/12-14, Phillip D'Arrow at 9 p.m. 9/12-17 & 19-24, André de Shields (of *Ain't Misbehavin)* at 11:30 p.m. 9/15-17 at 9 p.m. singer/songwriter Allan Rich (691-0900).

Sacred Cow–228 W 72nd. Lovely dining place. Ernie Kemm is at the keyboard nightly. Waitresses and waiters participate in the entertainment (873-4067).

Sea Breeze–27 W 72nd. A large handsome seafood place. Thurs thru Sat, from 8 p.m. pianist-singer Jerry Toy Greenberg offers selections from Gershwin, Porter, Sondheim, etc. Tues and Wed, Larry Orleno does the same with ballads, standards, and the rest (595-2534).

Sweet Basil–88 7th Ave So. 9/12-16, Chico Freeman Quartet. 9/17, 18, Jerry Tillitz Quartet. 9/19-23, Joe Lee Wilson (242-1785).

37th St Hideaway–32 W 37th. Music for dinner and dancing Tues thru Sat from 7 p.m. on by guitarists Peter Girardi & Alain Levy. Songs from 8 p.m. by Diana Macris. *Closed Sun (947-8940).*

Tre Amici–3rd Ave & 74th. Elegant setting and Italian cuisine. Charles De Forrest entertains nightly at the keyboard (535-3416).

Restaurants

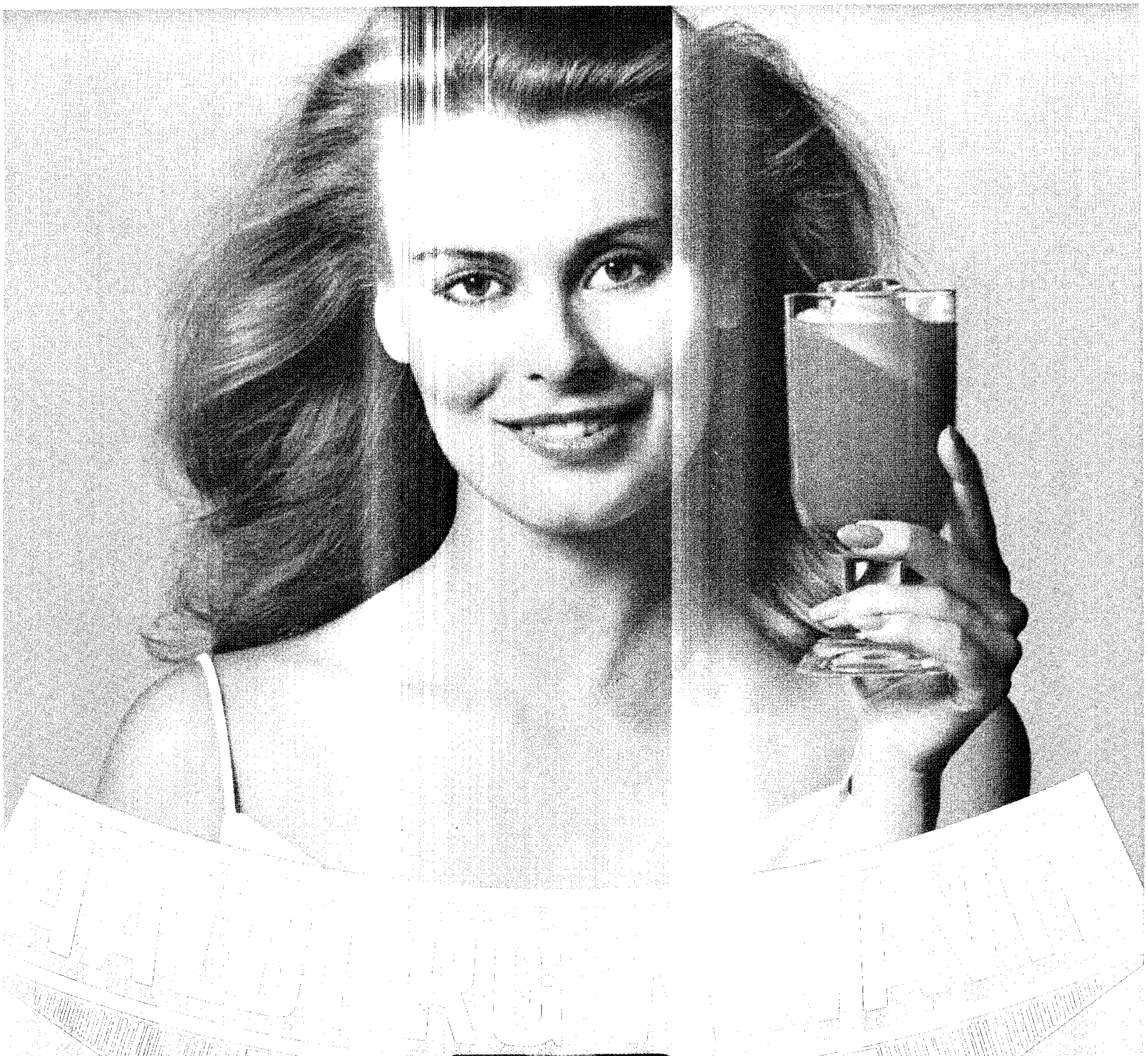
Below, mini-reviews of restaurants recommended by our restaurant critics, who chose the restaurants independently and dined there anonymously. ***(S.B.)*** Seymour Britchky. ***(G.G.)*** Gael Greene. The code: **AE,** American Express; **CB,** Carte Blanche; **DC,** Diners Club; **MC,** Master Charge; **V,**Visa.

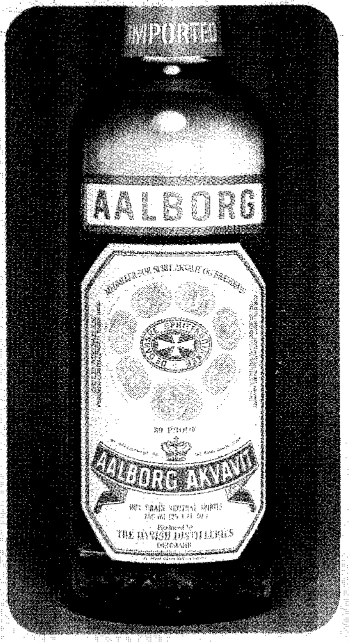
The Greats

The Four Seasons–99 E 52nd. Exciting, coldly elegant, rich, even strongly romantic. In the Bar Room, haunt of the literary set: grilled food, served quickly, and it's less expensive than the fare in the Pool Room. Bar Room: Mon thru Fri noon to 2 p.m. & 5 p.m. to 9:30 p.m.; Sat noon to 2 p.m. Dinner entrées $8.50 to $14.50. Pool Room: Mon thru Fri noon to 3 p.m. & 5 p.m. to 11:30 p.m.; Sat 5 p.m. to 11:30 p.m. Dinner entrées $12.50 to $18.50. Jacket and tie required at all times. AE CB DC MC V (754-9494). *(G.G.)*

Hunam–845 Second Ave nr 45th. This cacophonous, crowded roost of exquisitely assertive country cooking could become your favorite Chinese restaurant. The kitchen is often brilliant. Mon thru Thurs 11:30 a.m. to 11 p.m.; Fri & Sat 11:30 a.m. to 1 a.m. Dinner entrées $5.25 to $10.50. AE CB DC (687-7471). *(G.G.)*

Oyster Bar & Restaurant–Downstairs, Grand Central Station, Vanderbilt & 42nd. The atmosphere is cold and noisy, but the the fish is almost always impeccably cooked, and there's a dazzling gathering of shellfish you can buy by the piece. Mon thru Fri 11:30 a.m. to 9:30 p.m. (last seating). Dinner entrées $4.95 to $11.95. AE CB DC MC V (532-3888). *(G.G.)*





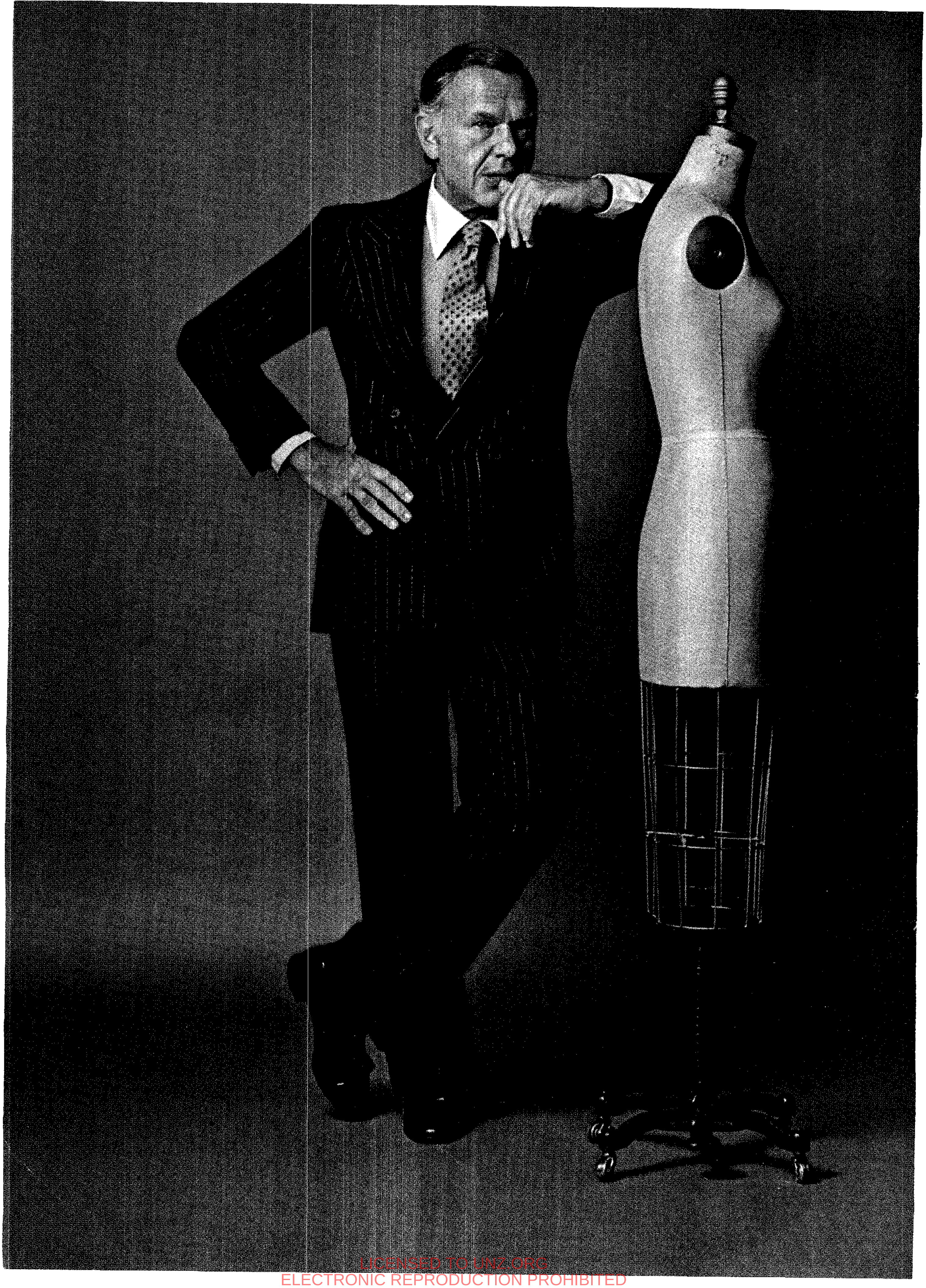
Next to Danish Mary, Bloody Mary is just Plain Jane.

Introducing the Danish Mary—Bloody Mary's more sophisticated cousin. What makes it different is that it's made with Aalborg Akvavit (pronounced aqua-veet) instead of vodka. And that makes all the difference in the world.

You see, while vodka has no taste, Akvavit has a sensuous, Scandinavian taste that turns ordinary tomato juice into something truly extraordinary. Which is why after just one Danish Mary, anything else will seem like just another bloody drink.

Recipe: mix 1½ oz. Aalborg Akvavit with tomato juice over ice and garnish with lemon.

Aalborg Akvavit, 80 Proof · Somerset Importers, Ltd. New York, N.Y.



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Bill Blass creation
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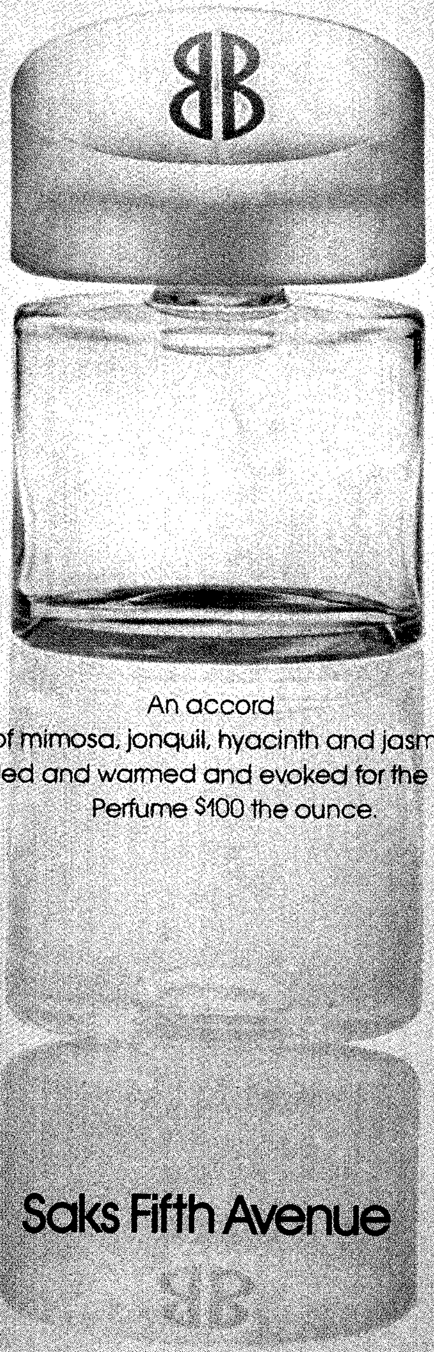
It is apparel for the senses.



An accord
of mimosa, jonquil, hyacinth and jasmine.
Wooded and warmed and evoked for the lady.
Perfume $100 the ounce.

Saks Fifth Avenue

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AROUND TOWN

The Palace–420 E 59th. French classics cooked to order. The closest experience to Michelin-three-star excess in America. In this, the most expensive restaurant in New York, the food is not merely good; it's dazzling. Mon thru Sat seating 6:30 p.m. thru 9:30 p.m. Prix-fixe dinner $80. Jacket and tie required. AE CB DC MC V (355-5150). *(G.G.)*

The Palm–837 Second Ave nr 44th. It's rough, noisy, crowded, smoky, and it doesn't matter. The steak is great, the lobster is legendary. Mon thru Fri noon to 10:45 p.m.; Sat 5 p.m. to 11 p.m. Dinner entrées $7 to $24. AE CB DC MC V (687-2953). *(G.G.)*

Shun Lee Palace–155 E 55th. The Hunanese dishes are peppery dynamite. Mandarin, Szechuan, and mild Cantonese cuisine too. Fancy service. If you're serious about Chinese food, say so and avoid the tourist treatment. Daily noon to 11 p.m. Dinner entrées $9 to $19; prix-fixe dinner $14. AE CB DC (371-8844). *(G.G.)*

Trattoria da Alfredo–90 Bank St at Hudson. Crowded, noisy, often booked days ahead, this food-establishment hangout does sublime things with vegetables; lush pastas, and a good fish soup. At times, sad to note, the waiters, normally sweetly manic, grow testy, if not arrogant, and even the kitchen sometimes sputters. Bring wine. Wed thru Sat noon to 2:30 p.m. & 6 p.m. to 10:30 p.m.; Sun 6 p.m. to 10:30 p.m. Dinner entrées $4 to $7. No credit cards (929-4400). *(G.G.)*

Uncle Tai's Hunan Yuan–1059 Third Ave nr 62nd. Uncle Tai's menu is a glorious defiance of Chinese-restaurant cliché. The food can be transcendent. Sun thru Thurs noon to 11 p.m.; Fri & Sat noon to 11:30 p.m. Dinner entrées $5.95 to $19.75. AE DC (838-0850). *(G.G.)*

Windows on the World–1 World Trade Center. The most spectacular restaurant in the world, 107 stories above New York. If the food is sometimes pedestrian, the views are so splendid you may not notice. Mon thru Fri 5 p.m. to 10 p.m. (last seating); Sat noon to 3 p.m. & 5 p.m. to 10 p.m. (last seating); Sun noon to 7 p.m. (buffet). Dinner entrées $10.75 to $17.95; prix-fixe dinner $19. Jacket and tie required at all times. AE CB DC MC V (938-1111). *(G.G.)*

Wonderful Settings

Barbetta–321 W 46th. The dining garden is serene, with trees and vines around umbrella-shaded tables and an illuminated pool—a spiffy glade in a sylvan setting. The Italian food is the best out-of-doors eating in town, if your captain steers you in the right direction. The green pasta with bolognese sauce is wondrous. Mon thru Sat noon to 2 p.m. & 5:30 p.m. to 11 p.m. Dinner entrées $9.75 to $14.75; pre-theater (5:30 p.m. to 7 p.m.) prix-fixe dinner $17.50. Jacket required at dinner. AE CB DC MC V (246-9171). *(S.B.)*

Box Tree–242 E 50th. This tiny restaurant is lovingly assembled, with an impeccable eye for ornament. It is like a dark jewel, bejeweled. The food is of French inspiration, but idiosyncratic and often superb. The vacherin—a hazelnut meringue filled with whipped cream and berries—may be the most sublime dessert in New York. Mon thru Fri lunch at 12:30 p.m.; Mon thru Sat dinner sittings at 6:30 p.m. & 9:30 p.m.; Sun at 7:30 p.m. Prix-fixe dinner $28.50. Jacket required at dinner. No credit cards (758-8320). *(S.B.)*

Café des Artistes–1 W 67th nr Central Park West. One dines here surrounded by peach female nudes cavorting in the woods. The girls are the subjects of the famous old Howard Chandler Christy oils that have hung here for decades. The paintings were cleaned and artfully re-lighted a few years ago, and the Café is now a very pretty spot, albeit crowded. Food of many lands, most of it more than decent. Mon thru Sat noon to 3 p.m. & 5:30 p.m. to 11 p.m.; Sun 11 a.m. to 3 p.m. & 4 p.m. to 8 p.m. Dinner entrées $6.50 to $12; prix-fixe dinner $12.50. AE DC MC V (877-3500). *(S.B.)*

Elaine's–1703 Second Ave nr 88th. This lovingly seedy little joint is the playpen of the quality media set. A writer's reputation soars or stubs on how long he has to stand at the bar here before getting a table. The food is strictly tangential. Mon thru Fri noon to 4 a.m.; Sat & Sun 5 p.m. to 4 a.m. Dinner entrées $6 to $9. AE (534-8103). *(G.G.)*

La Goulue–28 E 70th. This place is a re-creation, with movie-set realism, of what seems like a bit of old Paris that has survived since the turn of the century. Dark wood, mirrors, and polished brass are the principal elements in this Art Nouveau fantasy. There are single long-stemmed flowers on each white-linened table, and there is a little zinc-topped bar. The simple French food is mostly fine. Daily noon to 3 p.m. & 6:15 p.m. to 11:30 p.m. Dinner entrées $8.75 to $14.75. AE DC (988-8169). *(S.B.)*

Nirvana–30 Central Park So. From this heavily adorned, fifteenth-floor Indian aerie one is afforded a panoramic view of Central Park. Much of the menu is standard fare, but there are several interesting rarities, including a spectacular lamb curry that is heavily laced with fresh spinach. Daily noon to 1 a.m. Dinner entrées $4.95 to $9.95. No credit cards (752-0270). *(S.B.)*

Russian Tea Room–150 W 57th. The Tea Room is a glittering heterogeneity of things to eat, people to see, objects that adorn. It is intoxicating, even without its list of exotic vodkas. The food is splendid, most notably the blini—browned and fluffy buckwheat pancakes that you wrap around sour cream and caviar. Sun thru Fri 11:30 a.m. to 12:30 a.m.; Sat 11:30 a.m. to 1:30 a.m. Complete dinners $9 to $17.75. Jacket required at dinner. AE CB DC MC V (265-0947). *(S.B.)*

Tavern on the Green–Central Park at W 67th. A fantasy glass pavilion dripping with Baccarat chandeliers and other magnificent excess from the irrepressible dream-merchant, Warner LeRoy. So far, not even the celebrated chef, imported at awesome salary, has been able to get the kitchen to sparkle too, but the desserts are wonderful. Mon thru Fri noon to 4 p.m. & 5:30 to midnight; Sat 11 a.m. to 4 p.m. & 5:30 to midnight; Sun 10:30 a.m. to 4 p.m. & 5:30 to midnight. Dinner entrées $6.95 to $21. AE CB DC MC V (873-3200). *(G.G.)*

The "21" Club–21 W 52nd. Still the obligatory club where people love to be accepted, even though the food is basically boring. Mon thru Sat noon to 1 a.m. Dinner entrées $12 to $16. Jacket and tie required. AE CB DC MC V (582-7200). *(G.G.)*

Highly Recommended

Auberge Suisse–Citicorp Bldg, 153 E 53rd. The setting is modern and cool, and it takes a crowd of diners to warm the place up. But the Swiss food—of sparkling ingredients—is handsomely presented and vividly flavored. The escargots Café de Paris is a wondrous dish dominated by herbs, brandy, and browned Swiss cheese. Mon thru Fri noon to 2:30 p.m. & 5 p.m. to 10 p.m.; Sat noon to 4 p.m. & 5 p.m. to 10 p.m.; Sun noon to 6 p.m. (After Oct 1, Sun to 9 p.m.) Dinner entrées $7 to $12. AE CB DC MC V (421-1420). *(S.B.)*

Da Silvano–260 6th Ave betw Houston & Bleecker. This place may alter your notion of the breadth of Italian cookery: vibrant spaghetti puttanesca, with a sauce of tomatoes, olives and anchovies; excellent daily seafood specials, usually herbed; wondrous white-grape pie. A few extra tables are on the sidewalk when the weather is fine. Very busy. Mon thru Fri noon to 3 p.m. & 6 p.m. to 11:30 p.m.; Sat 6 p.m. to 11:30 p.m.; Sun 5 p.m. to 11 p.m. Dinner entrées $5.75 to $12.25. No credit cards (982-0090). *(S.B.)*

Dimitri–152 Columbus Ave nr 66th. New to bustling Columbus Avenue, this unfussy bistro offers modest prices and surprisingly good, eclectic food—a little French, a little Greek, a little Italian. Daily 11:30 a.m. to 3 p.m. & 5 p.m. to 1 a.m. Dinner entrées $5 to $9. AE CB DC MC V (787-7306). *(G.G.)*

Grotta Azzurra–387 Broome St. This garish hole in the ground specializes in cooking with tomatoes and garlic. For the stoutest and most elemental Italian food, come here—but you may have to wait, for reservations are not taken, and d'grotta (as its fans call it) is busy. Tues thru Sun noon to midnight. Dinner entrées $4.75 to $9.50. No credit cards (226-9283). *(S.B.)*

La Petite Ferme–973 Lexington betw 70th & 71st. This is the best exponent of simple French cooking in town. The setting is of studied bucolic simplicity, with such accents as an ancient rake standing in a corner, plaid dish towels for napkins, doves in a cage. The mussel appetizer, with chopped red onions and a vinaigrette dressing, can inspire the jaded, revive the forlorn. Mon thru Sat noon to 2:30

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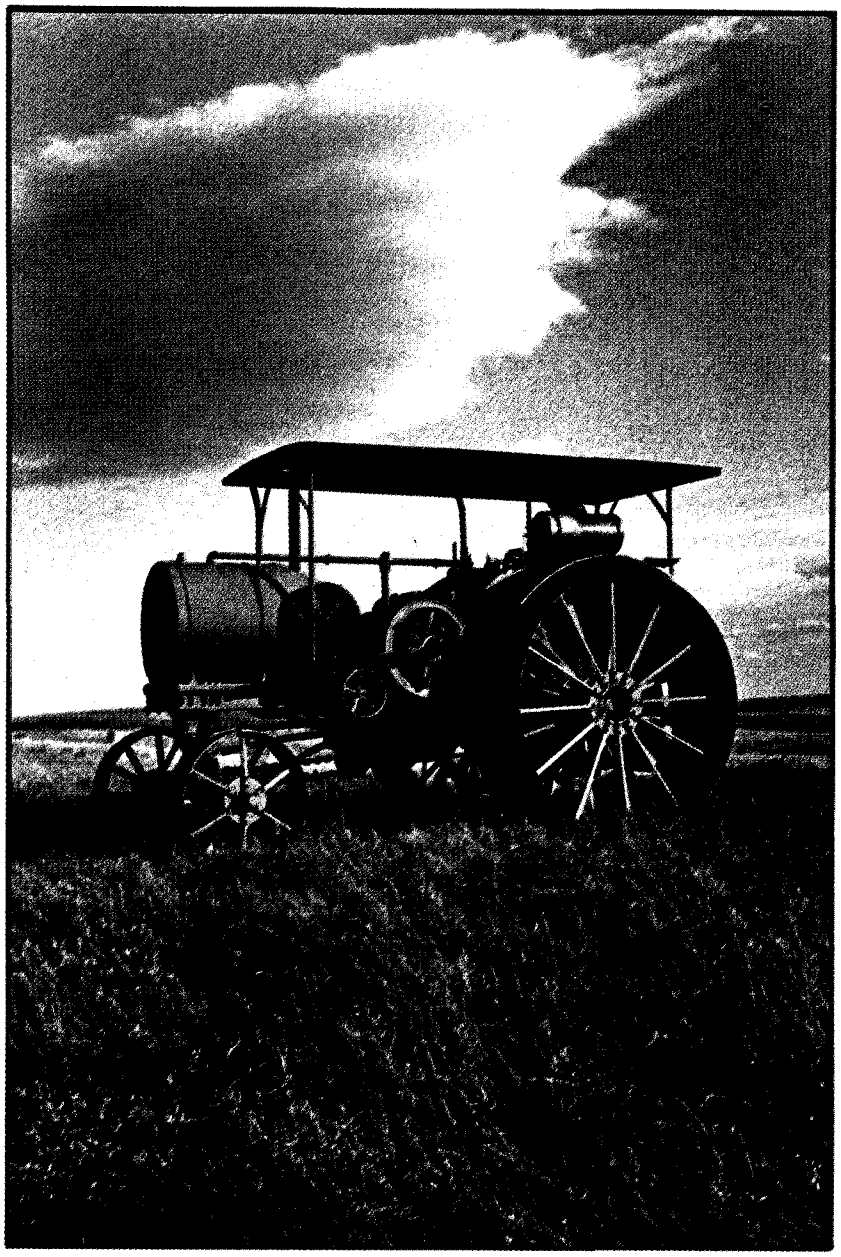

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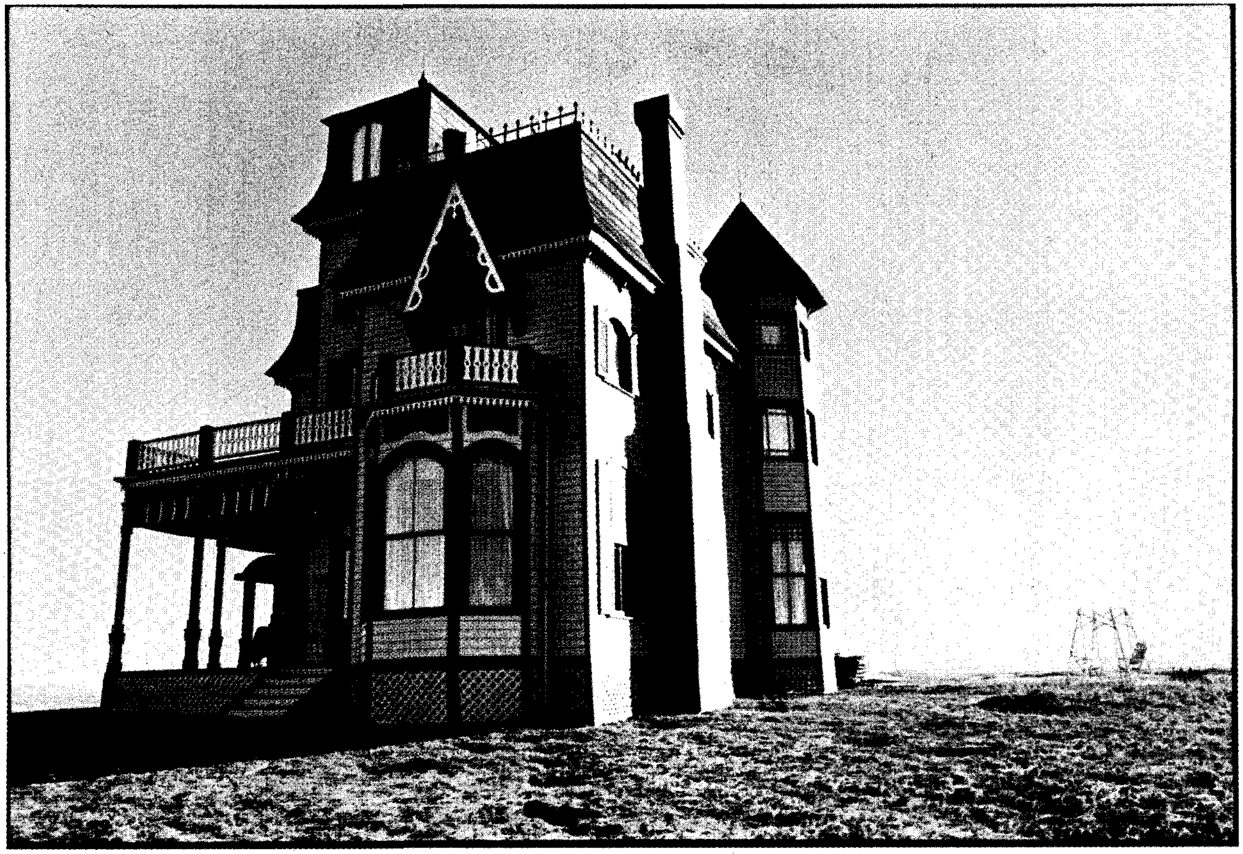

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Starring Richard Gere Brooke Adams Sam Shepard Linda Manz
Executive Producer Jacob Brackman Produced by Bert and Harold Schneider
Written and Directed by Terrence Malick A Paramount Picture
In 70MM and Dolby Six-Track Stereo

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Paramount
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Opening September 13th at **CINEMA I**
3rd Ave. at 60th St. - PL 3-6022

p.m. & 6 p.m. to 10:30 p.m. Dinner entrées $10 to $13. AE DC MC V (249-3272). *(S.B.)*

Le Veau d'Or–129 E 60th. Contented crowds have been coming here for hearty French country cooking for decades, and the place seems hardly ever to change. Le Veau d'Or has the warmth of golden wood, of red leather, and of a contented and civilized clientele to whom fashions are merely fashions. Mon thru Sat noon to 2:30 p.m. & 6 p.m. to 10:30 p.m. Complete dinners $11.90 to $19 (838-8133). *(S.B.)*

Shezan–8 W 58th. Assertive Pakistani and north-Indian food is here served in a modern setting that is at once cool and cozy, smooth and candlelit, refined and luxurious. The unctuous service borders on the extreme, but the food—powerfully flavored of strong ingredients as well as of spices—needs no such salesmanship. Sag gosht is among the most dramatic dishes—chunks of hot lamb coated with ground spinach and coriander leaves. Mon thru Fri noon to 2:30 p.m. & 6 p.m. to 11 p.m.; Sat 6 p.m. to 11 p.m. Dinner entrées $5.50 to $10.50. Jacket required at dinner. AE DC MC V (371-1414). *(S.B.)*

Nice and Inexpensive

The East West Restaurant–105 E 9th. Health food a la Japanese, with an emphasis on vegetables, fish, and tempura cooking. You may bring your own beer or wine, but the chopstick-wielding young people who keep this simple place busy drink tea, mostly. Clapboard walls, hanging plants, and lots of long hair. Daily 4 p.m. to 11 p.m. Dinner entrées $3.50 to $7.50. No credit cards (260-1994). *(S.B.)*

El Tenampa–304 W 46th. By New York Mexican-restaurant standards, this small, homey, family-run establishment is highly experimental, even radical, for the menu goes well beyond tortillas and mole poblano. Some of the food is painfully hot, much of it is available nowhere else in New York, and almost all the dishes have the sprightliness of food just made. Bring beer. Mon thru Sat noon to 3 p.m. & 5 p.m. to 11:30 p.m. Dinner entrées $3.75 to $6. DC (840-9398). *(S.B.)*

Phoenix Garden–46 Bowery in the Arcade. This Cantonese restaurant looks like the inside of a refrigerator, only a little bigger. Do not pass up the "fried fresh milk" which is a fluffy crabmeat soufflé; or the steamed flounder, a snowy, sweet fish in a fragrant broth. Bring beer. Daily 11:30 a.m. to 11 p.m. Dinner entrées $2.50 to $8. No credit cards (962-8934). *(S.B.)*

Seeda–204 W 50th. In the heart of seediest Broadway, this Thai restaurant is spic-and-span. The food is often searingly hot, but that does not obscure the excellent seafood ingredients in most of the dishes. The squid salad appetizer is a must. Friendly service by young Thais in red T-shirts. Mon thru Fri 11:30 a.m. to 11 p.m.; Sat & Sun 5 p.m. to 11 p.m. Dinner entrées $3.95 to $9.50. AE DC MC (586-4513). *(S.B.)*

Sushiko–251 W 55th. Most Japanese restaurants in New York are frequented by Japanese businessmen. The whole family comes to this one. Sushiko has one of the best and most educational sushi bars in town, offering such rarities as abalone, salted Japanese eel, and tuna stomach. The less exotic meat dishes are good, too. Simple surroundings. Mon thru Fri noon to 3 p.m. & 5:30 p.m. to 12:30 a.m.; Sat & Sun 5 p.m. to 12:30 a.m. Dinner entrées $3 to $8. AE CB DC (974-9721). *(S.B.)*

Ukrainian Restaurant–140 Second Ave nr 9th. The place is as straightforward as its name; the decor is knotty-pine roadhouse ballroom; and the food ranges from solid to hefty, including a hot borscht that is tart and earthy. The servings are immense so you will not mind the absence of interesting desserts. The waitresses wear folk blouses. Mon thru Thurs 5 p.m. to 11 p.m.; Fri 5 p.m. to midnight; Sat & Sun noon to midnight. Dinner entrées $3.50 to $4.25. No credit cards (533-6765). *(S.B.)*

Vincent's Clam Bar–119 Mott St. Liquor and seafood bars up front, plastic-topped tables in the back. Raw clams and oysters, steamed mussels and conch, and deep-fried soft-shell crabs and calamari make up most of the menu. The alternative sauces—medium and hot—are both very hot. Large portions or small. No desserts. A nuts-and-bolts restaurant. Mon thru Thurs 11:45 a.m. to 2:30 a.m.; Fri, Sat, & Sun 11:45 a.m. to 3 a.m. Dinner entrées $2.50 to $3.75. No credit cards (226-8133). *(S.B.)*

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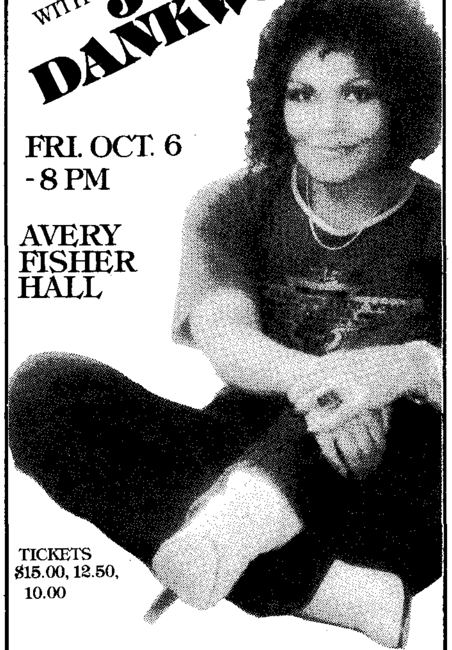

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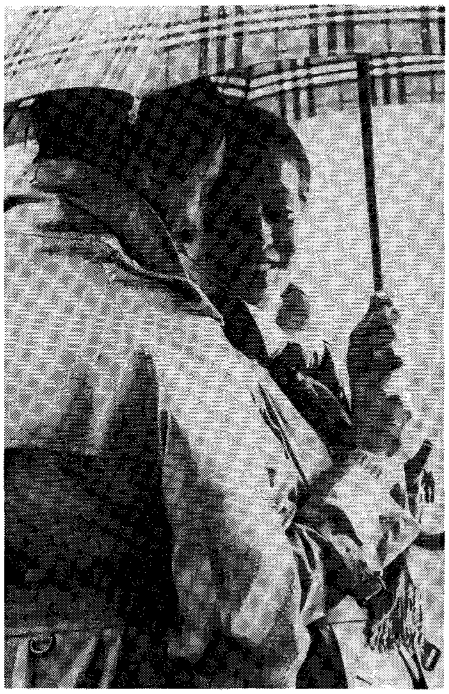

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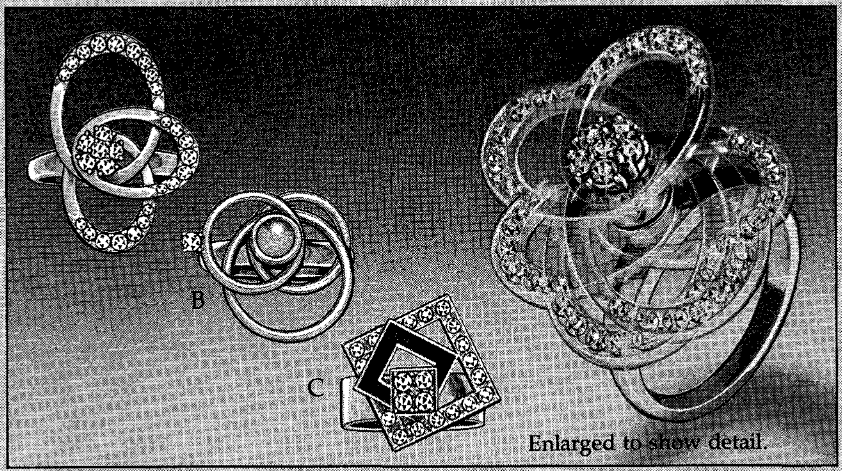

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AROUND TOWN

SPECIAL EVENTS, CONCERTS, OPERA, SPORTS
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New York Experience, McGraw-Hill Bldg., Sixth Ave. between 48th & 49th Sts. (869-0345) Mon-Thurs 11-7, Fri & Sat 11-8, Sun 12-8.

Mummenschanz, Bijou, Bdwy at 45th St. (221-8500). Mon-Sat at 8, Wed & Sat at 2, Sun at 3.

Stamp Festival, Madison Square Garden, 9/14-17, Thurs-Fri 11 A.M.-9 P.M.; Sat 10 A.M.-7 P.M.; Sun 11 A.M.-5 P.M.

Bronx Zoo, Pelham Pkwy. at Southern Blvd. (220-5100), Mon-Sat 10-5, Sun 10-5:30.

Beatlemania, Winter Garden Theater, 1634 Bdwy (245-4878). Tues-Fri at 8, Sat at 2, 7, and 10, Sun at 2.

Washington Square Outdoor Art Exhibit, north & south of Washington Square. 9/16-17, noon until sundown.

Margaret Mead Anthropological Film Festival, American Museum of Natural History, Central Park West at 79th St. (873-1300). 9/13-15 at 7:30 P.M.; 9/16-17 from 10:30 A.M. to 6 P.M.

Goodskates, Mineral Springs Building, northwest end of Central Park Sheep Meadow (535-1080). Daily 10 A.M.-7 P.M. Sales and rentals of roller skates for use in the 31 miles of paved walkways in the park.

Walking Tours of New York: Tours of Brooklyn Heights and the theater and financial districts of the city take place every Sunday afternoon, beginning at 2. For more information, call 586-4763.

New York Aquarium, Surf Ave. at W 8th St., Bklyn (266-8500), Mon-Fri 10-6, Sat & Sun 10-7.

Concerts

Tuesday, September 12

John Pickett, piano, Trinity Church, Bdwy at Wall St. (285-0800), at 12:45.

Fred Loeb, clarinet, Carnegie Recital Hall, at 8.

Baroque, Rococco & Ragtime Duo, Lincoln Center Plaza (949-4361), at noon.

Wednesday, September 13

Helen Armstrong, violin, Alice Tully Hall, at 8.

David Tannenbaum, classical guitar, Carnegie Recital Hall, at 8.

Ars Viva Chamber Music, Damrosch Park, in Lincoln Center (989-3591), at 8.

Thursday, September 14

Electric Light Orchestra, Madison Square Garden, at 8.

New York Philharmonic, Avery Fisher Hall; Zubin Mehta conducts works of Barber (world premiere) and Mahler, at 8:30.

Oliver Lake Quintet, Carnegie Recital Hall, at 8.

Elysian Ensemble, St. Paul's Chapel, Bdwy at Wall St (285-0800), at noon.

Baroque, Rococco & Ragtime Duo, World Trade Center, at noon.

Friday, September 15

New York Philharmonic, Avery Fisher Hall. Same program as 9/14, at 2.

Music of John Davison, Carnegie Recital Hall, at 8.

Woody Herman & Orchestra, Pace University Schimmel Center (285-3715), at 8:15.

Baroque, Rococco & Ragtime Duo, World Trade Center, at noon.

Electric Light Orchestra, Madison Square Garden, at 8.

Saturday, September 16

New York Philharmonic, Avery Fisher Hall. Same program as 9/14, at 8:30.

Raul Sunico, piano, Carnegie Recital Hall, at 8:30.

Suzanne Shader, piano, Alice Tully Hall, at 8.

Beverly Rosenstock, harp/**Livio Caroli,** oboe, Barbizon Hotel, 63rd & Lex, at 8:30.

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Stouffer's INN OF WESTCHESTER

AROUND TOWN

Sunday, September 17

Edward Pierson, bass baritone, Carnegie Recital Hall, at 2.
Buddy Rich, Avery Fisher Hall, at 7.
Jan Gorbaty, piano, Alice Tully Hall, at 2:30.
Pamela Frame, cello, Federal Hall, 26 Wall St. (264-4451), at 2.
Israel Philharmonic Orchestra, Carnegie Hall; Leonard Bernstein conducts Beethoven's Symphony No. 9, at 7:30.
La Monte Young, Heiner Friedrich Gallery, 393 West Bdwy (260-2110), at 6.
Baroque, Rococco & Ragtime Duo, Citicorp Atrium, 153 E 53rd St. (949-4361), at 3.

Monday, September 18

Michael Oelbaum, piano, 92nd St. Y, at 8.
Mario Falcao, harp, Carnegie Recital Hall, at 8.
Yale Russian Chorus, Carnegie Hall, at 8.
Baroque, Rococco & Ragtime Duo, Union Carbide, 270 Park Ave., at noon.
Edward Vaughan, baritone, St. Joseph's Church, Waverly Place & Avenue of Americas, at 8.

Tuesday, September 19

New York Philharmonic, Avery Fisher Hall. Same program as 9/14, at 7:30.
Piano for Four Hands, Trinity Church, Bdwy at Wall (285-0800), at 12:45.
Robert Levy, trumpet/**Gordon Stout,** marimba, Carnegie Recital Hall, at 8.
La Monte Young, Heiner Fredrich Gallery, 393 West Brdwy (260-2110), at 6.

Opera

METROPOLITAN OPERA
METROPOLITAN OPERA HOUSE

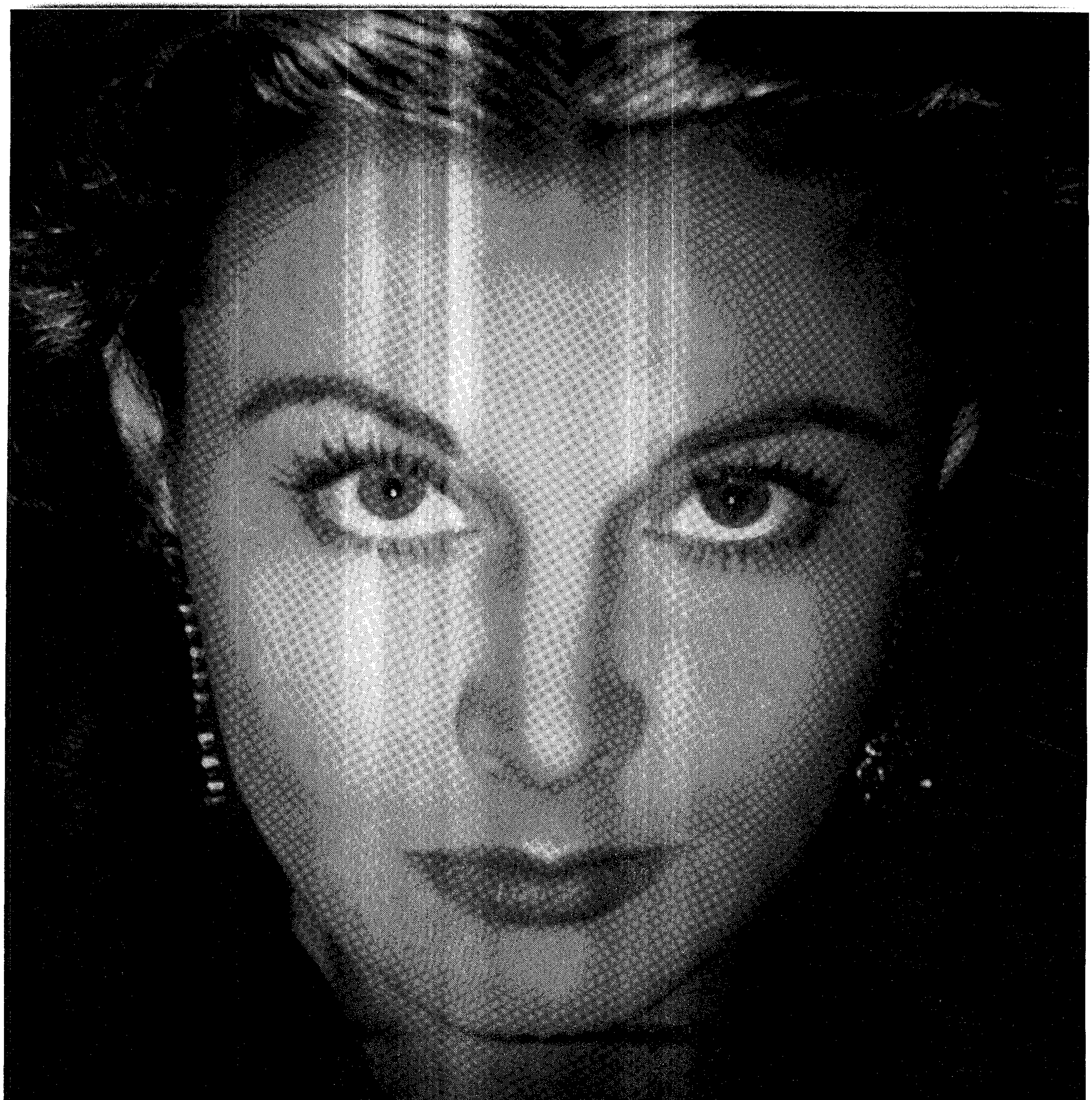
Mon, 9/18, at 8: **Tannhäuser** with Zylis-Gara, Troyanos, McCracken, Weikl, Moll. Conductor: Levine; director: Schenk; designers: Schneider-Siemssen & Zipprodt. Tues, 9/19, at 8: **Billy Budd** with Pears, Stilwell, Morris, Ward, Glossop. Conductor: Leppard; director: Dexter; designer: Dudley.

OPENING NIGHT

James McCracken sings the title role in Wagner's *Tannhäuser* on opening night of the Metropolitan's 1978/79 season Monday, September 18 at 8. The cast also includes Teresa Zylis-Gara (Elisabeth), Tatiana Troyanos (Venus), Bernd Weikl (Wolfram), and the debut of Kurt Moll as Lundgraf. James Levine conducts.

NEW YORK CITY OPERA
NEW YORK STATE THEATER

Wed, 9/13 at 8: **The Marriage of Figaro** with Hinds, Malfitano, Holloway, Devlin. Conductor: Rudel; directors: Copley/Smith; designer: Toms. Thurs, 9/14 at 8: ***Andrea Chenier*** with Zschau, Mauro, Fredricks. Conductor: Buckley; director: Merrill; designers: O'Hearn/Mess. Fri, 9/15 at 8: **La Traviata** with Putnam, Price, Cossa. Conductor: Pallo; director: Corsaro; designers: Fletcher/Campbell Sat, 9/16 at 2: **Rigoletto** with Robinson, Hegierski, DiGiuseppe, Elvira, Gill. Conductor: Somogi; directors: Corsaro/Lesenger; designers: Evans/Varona. Sat, 9/16 at 8: ***Carmen*** with Howard, Fowles, Trussel, Holloway. Conductor: Pallo; director: Auerbach; designer: Varona. Sun, 9/17 at 1: **The Merry Widow** with Meier, Reed, Hensel. Conductor: Pallo; directors: Capobianco/Denda; designer: Toms. Sun, 9/17 at 7: **Andrea Chenier** (Same cast as 9/14). Tues, 9/19 at 8: **La Traviata** with Putnam, Hegierski, Price, Cossa. Conductor: Pallo; directors: Corsaro/Lesenger; designers: Fletcher/Campbell.



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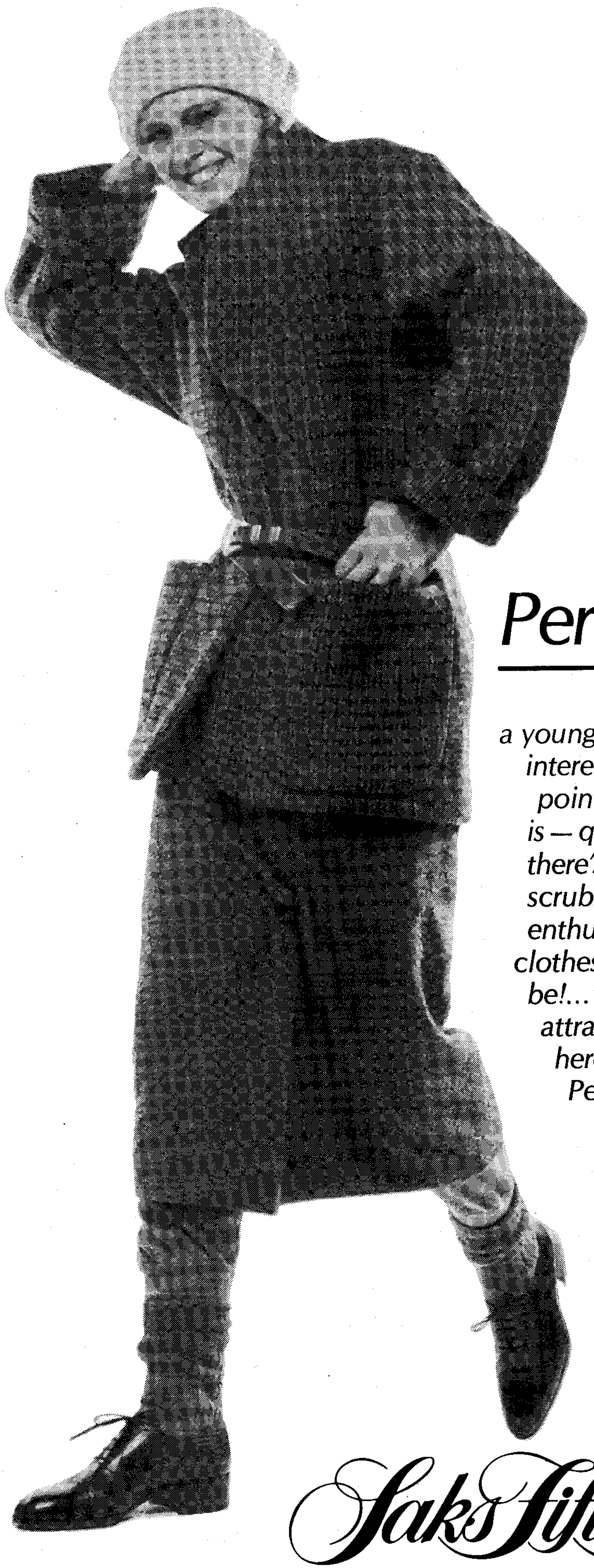

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OTHER

Amato Opera, 319 Bowery (228-8200). *La Traviata,* 9/16 at 7:30, 9/17 at 2:30.

Bel Canto Opera, 30 E 31st St. (685-1377). *Il Pirata,* 9/16 at 7:30, 9/17 at 3.

Drama Ensemble, 108 Wooster St. (966-5877). *Door-Window-Drawers-Dryer-Box,* Fri-Sun at 8. 9/15-10/1.

Light Opera of Manhattan, 334 E 74th St. (535-6310). *The Merry Widow,* 9/13 at 2 & 8:30, 9/16 at 4 & 8:30, 9/17 at 4.

MUSIC DIRECTORY

Brooklyn Academy of Music, 30 Lafayette Ave (636-4100).

Carnegie Hall and Carnegie Recital Hall, Seventh Ave at 57th (247-7459).

City Center, 131 W 55th (246-8989).

The Kitchen, 484 Broome St. (925-3615).

Lincoln Center: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library-Museum (799-2200); Metropolitan Opera House (580-9830); New York State Theater (877-4727).

Madison Square Garden, Seventh Ave at 33rd (563-8000).

Mannes College of Music, 157 E 74th St. (737-0700).

Metropolitan Museum, Fifth Ave at 82nd St. (535-7710).

Nassau Coliseum, Hempstead Turnpike, Uniondale, L.I. (516-794-9100).

92nd St. Y, at Lexington Ave. (427-6000).

Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533).

Dance

AMERICAN BALLET THEATER
METROPOLITAN OPERA HOUSE

Tues, 9/12 at 8: **Swan Lake** with Gregory and Nureyev. Wed, 9/13 at 8: **Don Quixote** with Makarova and Bujones. Thurs, 9/14 at 8: **Don Quixote** with Kirkland and Nureyev. Fri, 9/15 at 8: **Don Quixote** with Makarova and Bujones. Sat, 9/16 at 8: **Don Quixote** with Kirkland and Nureyev. Sun, 9/17 at 2: **Don Quixote** with Makarova and Bujones. Sun, 9/17 at 8: **Don Quixote** with Kirkland and Nureyev.

ELIOT FELD BALLET
PUBLIC THEATER

Tues, 9/12 at 7: *Harbinger; At Midnight; A Footstep of Air.* Wed, 9/13 at 8: *Harbinger; La Vida; Danzon Cubano; The Consort.* Thurs, 9/14 at 8: *The Consort; Intermezzo; A Footstep of Air.* Fri, 9/15 at 8: *Real McCoy; La Vida; Danzon Cubano; Excursions.* Sat, 9/16 at 8: *Impromptu; Harbinger; At Midnight; The Consort.* Sun, 9/17 at 2:30: *Real McCoy; Harbinger; Excursions.* Sun, 9/17 at 8: *Real McCoy; Gods Amused; La Vida; A Footstep of Air.* Tues, 9/19 at 8: *Harbinger; Impromptu; Parisien; Intermezzo.*

OTHER

Sally Bowden, Merce Cunningham Dance Studio, 463 West St. (242-3900), 9/15-17 at 9.

Jane Comfort, Eden's Expressway, 537 Broadway, (924-0077), 9/14-15 at 8:30.

New York Dance Festival, Delacorte Theater, Central Park, 9/12, 9/14-19 at 8; mat 9/17 at 3.

Robert Small, American Theater Laboratory, 219 W 19th St. (924-0077), 9/14-17 at 8.

David Woodberry and Company, Cooper-Hewitt Museum, 2 E 91st St. (860-6868), 9/19 at 6.

Art

Galleries are open Tues-Sat from between 10 and 11 to between 5 and 6.
Asterisk denotes show of special distinction.
Art listings edited by Holly Pinto.

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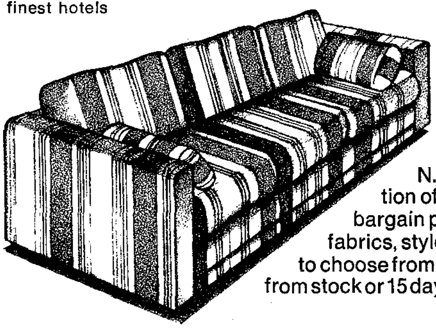

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AROUND TOWN

Jean Duffy(1888-1964)/**Bernard Gantner**–Oils, gouaches, watercolors thru 10/7/Alsatian landscapes, 9/22-10/21. Findlay, 17 E 57th (421-5390).

Philip Evergood–Paintings, drawings, and prints, thru 9/29. Dintefass, 50 W 57th (581-2268).

Paul Findlay–Striated color abstractions, thru 9/21. Phoenix, 30 W 57th (245-5095).

Jennings–Sculptured canvases thru 9/30. Cernuschi, 5 E 57th (759-5342). Mon-Fri 9-5.

Josef Levi–New paintings and drawings, 9/14-10/5. Sachs, 29 W 57th (421-8686).

***Fulvia Levibianchi**–Overscaled nude breasts in oils and bronze sculpture, thru 9/30. Jackson, 52 E 57th (PL5-6778).

Phyllis Mark–Kinetic sail structures plus aluminum forms, 9/14-10/7. Portnoy, 56 W 57th (757-0461).

***Henri Matisse/Joan Miro**–Prints and drawings thru 10/14. Heidenberg, 50 W 57th (586-3808).

Mariann Loveland Miller–A nude and other oils, 9/16-10/5. deNagy, 29 W 57th (421-3780).

MADISON AVE & VICINITY

Karel Appel–Etchings and polychrome sculpture, 9/19-10/14. Rolly-Michaux, 943 Mad Ave (535-1460).

Samuel Bak/Hundertwasser–Paintings and drawings, 9/13-30. Aberbach, 988 Mad Ave (988-1100).

Jose Campos Bizcardi–Stylized landscapes and interiors by this Venezuelan, thru 9/29. Galeria Venezuela, 7 E 51st (826-1660). Mon-Fri 9-4.

***James Brooks**–Paintings of the 70s, thru 9/28. Lerner-Heller, 956 Mad Ave (861-9010).

Paul Gunn–Contemporary English landscapes thru 9/20. American seascapes of the 19th century, thru 9/15. Graham, 1014 Mad Ave (535-5566).

***Hiroshige**(1797-1858).–Landscapes by this famous Japanese printmaker, thru 10/7. Ronin, 605 Mad Ave (688-0188). Mon-Sat 10-6, Thurs til 8.

***Carl Holty**–Color field abstractions from the 40s, thru 10/7. Deutsch, 43 E 80th (861-4429).

Irving Kriesberg–Recent portraits, thru 10/14. Ingber, 3 E 78th (744-3158).

***Gaston Lachaise/Elie Nadelman**–Drawings by both, 9/16-10/14. Schoelkopf, 825 Mad Ave (TR9-4639).

Henry Ransom–Technically precise "sheetscapes," 9/19-10/7. FAR, 22 E 80th (734-7287).

Angel Romano–Geometric abstractions, thru 9/26. Ta-Nisia, 741 Mad Ave (879-1510).

***Attilio Salemme**–Paintings and watercolors, 9/16-10/7. Borgenicht, 1018 Mad Ave (LE5-8040).

***Egon Schiele** (1890-1918)–Self-portraits thru 9/30. Sabarsky, 987 Mad Ave (628-6281). Tues-Sat 12-6.

****Manfred Schwartz***(*1909-1970*)–*Pebbles of Etretat* thru 9/30. Knoedler, 19 E 70th (794-0550).

Edward Youkilis–Chromatic sections within sections, thru 9/30. Acquavella, 18 E 79th (734-6300).

SoHo

Kenneth Alliston–Forest scenes in psychedelic colors, 9/16-30. Bayard, 456 W Bdwy (477-3804).

John Christian Anderson/Roland Gebhardt–Wooden objects using 3D perspectives, thru 10/7. Freidus, 158 Lafayette (925-0113).

***Laurie Anderson/Christopher Knowles**–An aural experience thru 9/30. Solomon, 392 W Bdwy (925-1900).

Ann Bavar–3D steel designs, 9/13-10/1. Pindar, 141 Greene (533-4881). Tues-Sun 12-5.

Myrian Bedolla–*Structures & Variations,* thru 10/15. Spring Street Enamels, 171 Spring Street (431-8151). Tues-Sun 12-6, Fri til 9.

Coral Bourgeois/Helen Oji–Works on paper, 9/14-10/7. Soho Center, 114 Prince (226-1995).

***Jeffrey Owen Brosk/Phoebe Helman**–A concrete and steel environment plus a wall sculpture of cavities and broken forms/Large-scale drawings and walk through constructions, 9/16-10/5. SculptureNow, 142 Greene (966-3066).

***Claire Falkenstein**–Canvas, bamboo, and copper structures, 9/14-10/19. Neill, 136 Greene (925-8633)/Lubin House, 11 E 61st (826-0320).

***Mary Grigoriadis**–Oils on raw linen, thru 10/4. AIR, 97 Wooster (966-0799).

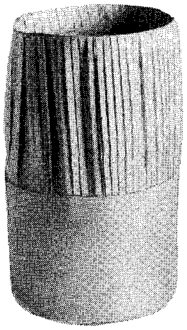
Owen Morrel–*Asylum,* thru 9/30. Roof Top, 260 W Bdwy (966-0644). Mon-Fri 9-6.

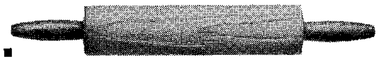
Neustein–Works, 9/16-10/19. Boone, 420 W Bdwy (966-2114).

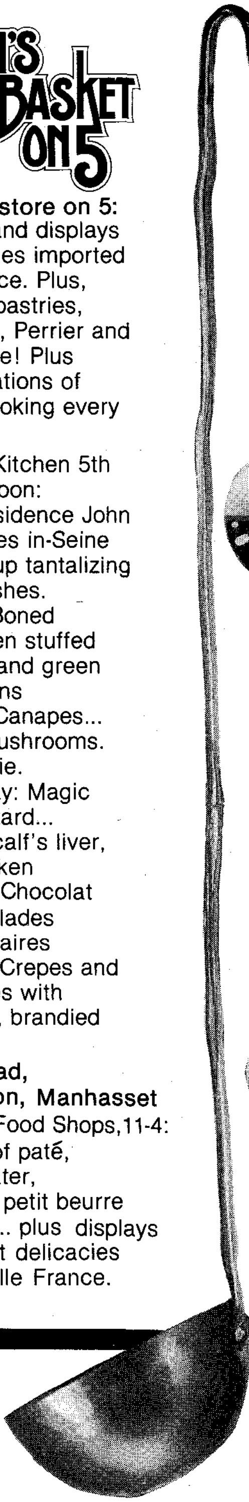
Nuki–Erotic works, thru 9/30. Leslie/Lohman, 485 Broome (966-7173).

Peca–Pennsylvania landscapes and abstractions, thru 10/10. Mirage, 132 Greene (925-7045).

Chacun a son goût at the A&S French Food Festival September 11-16.





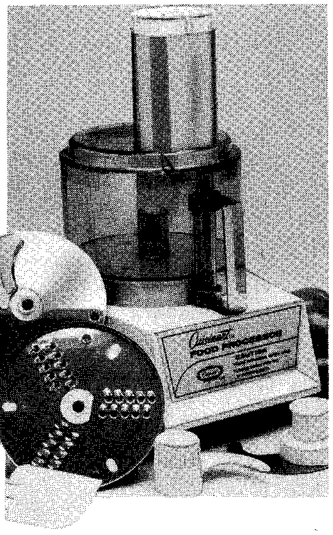


KEN'S FOOD BASKET ON 5

At A&S Brooklyn store on 5: Samples and displays of delicacies imported from France. Plus, cheeses, pastries, croissants, Perrier and much more! Plus demonstrations of French cooking every afternoon.

Gourmet Kitchen 5th floor, 12 noon: Chef-in-residence John Boyajy goes in-Seine whipping up tantalizing French dishes.
Monday: Boned Cornish hen stuffed with paté and green peppercorns
Tuesday: Canapes... shrimp, mushrooms. paté de foie.
Wednesday: Magic avec mustard... scallops, calf's liver, roast chicken
Thursday: Chocolat
Friday: Salades Extraordinaires
Saturday: Crepes and Profiteroles with preserves, brandied cherries

Hempstead, Huntington, Manhasset Gourmet Food Shops, 11-4: Samples of paté, Perrier water, preserves petit beurre and more... plus displays of gourmet delicacies from la belle France.



Translation: "Each to his own taste" and if you "ooh" over soufflés, "aah" over the perfect omelette and "Ooh la la" around a pot-au-feu, come and explore our "A Taste of France" Festival.

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Johann Strauss'

"The Gypsy Baron"

Douglas Fairbanks, Jr., narrator
Harry Theyard • Alexandra Hunt
Gary Glaze • John West
Susan Belling • Lorna Myers
John Kordel-Juliano • J.B. Davis

8:00PM
Wednesday, November 1, 1978

Following Thomas Scherman's presentation of the New York Premiere of "L'Enfance du Christ" on December 10, 1951, it became an almost annual tradition. Once again this tradition will be upheld by popular request.

Hector Berlioz'

"L'Enfance du Christ"

Gerard Souzay
Kenneth Riegel
Beverly Wolff
John West
John Ostendorf

The Orpheon Chorale
Dino Anagnost, Conductor

8:00PM
Wednesday, December 13, 1978

Avery Fisher Hall

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NY-2

***Lynn Shelton/Sandra Sheppard**–An installation of arches and rectangles in wire, pine, paper plus laminated paper-silk works/A glass coffin, thru 10/28. Hubris, 150 Thompson (982-1827).

Gary Smith–Prismacolor drawings, paintings and lithos/Allen, Escher, Udinotti, others, thru 10/17. Vorpal, 465 W Bdwy (777-3939). Mon-Sat 10-6, Sun 1-6.

Doris Whitlock–Collages, thru 9/30. Key, 130 Greene (966-3597). Wed-Sat 11-6.

Marian Zazeela–A "light" installation, thru 9/21. Friedrich, 393 W Bdwy (925-9380).

OTHER

Charles Fahlen–Large constructions 9/13-10/7. Droll/Kolbert, 724 5th Ave (541-6006).

STUMPED

Walter Gurbo's *Drawing Room.* Hand-colored lithographs from his Village Voice series, thru September, at the Rizzoli Gallery, 712 Fifth Avenue (397-3712).

***Philip Johnson**–Architectural studies for the new AT&T building and the Glass House, 1947, 9/13-24. The Institute for Architecture and Urban Studies, 8 W 40th (398-9474). Mon-Fri 10-6, Sat 12-5.

Raquel Rabinovich–A large sculpture of smoke gray tempered glass, 9/14-10/17. Mall of CUNY, 33 W 42nd (790-4331). Mon-Fri 9-6.

***Ned Smythe**–Sculpted arcades of concrete columns thru 10/1. Hammarskjold Plaza Sculpture Garden, 866 2nd Ave (861-3115).

GROUP SHOWS

57th STREET

Adler–50 W 57th (757-8208). Canright, Flood, Goodman, Santlofer, and Sharpe, thru 10/7.

Alonzo–30 W 57th (586-2500). Argeropolos, Butchkes, Gilbert, Quat, thru 9/26/NYC images by photographers Lazar, Ludwig, thru 10/21.

Crispo–41 E 57th (758-9190). 20th century artists Abdell, Arman, O'Keefe, Wyeth, thru 10/15.

Hammer–51 E 57th (644-4400). Contemporary paintings and sculpture, thru 9/21.

Jacobson–24 W 57th (581-8346). Denny, Tillyer, others, thru 9/22.

Markel–50 W 57th (581-1909). Collages by Appel, Dibbets, Nevelson, Sorman, others, thru 9/30.

Midtown–11 E 57th (PL8-1900). Mon-Fri 10-5:30.

Pearl–29 W 57th (838-6310). New talent featuring Siegel, Lasker, others, thru 9/30.

Viridian–24 W 57th (245-2882). Works in all media, thru 9/23.

MADISON AVE & VICINITY

Blackburn–110 W 30th (868-7459). The copy machine and "blue print" technique, thru 10/7.

Borgenicht–1018 Mad Ave (LE5-8040). Gallery members: a prospectus, thru 9/15.

Christopher–766 Mad Ave (737-3224). Gisson, Southcombe, Stobbe, others, thru 9/30.

Cordier & Ekstrom–980 Mad Ave (YU8-8857). Gallery artists.

Elements–766 Mad Ave (744-0890). Mon-Sat 10-5:30. Clay vessels by Dillingham, thru 10/7.

Ericson–23 E 74th (737-6155). Gallery artists, thru 9/15.

***Gimpel Weitzenhoffer**–1040 Mad Ave (628-1897). Mon-Fri 10-5. Sculputure by Hepworth, Moore, Niizuma; paintings by Jenkins, Natkin thru 9/15.

***Graham**–1014 Mad Ave (535-5566). American seascapes of the 19th century, thru 9/15.

Kottler–3 E 65th (RE4-3491). Mon-Fri 12-6, Sat 12-4. Eaton, Seth, others, thru 9/23.

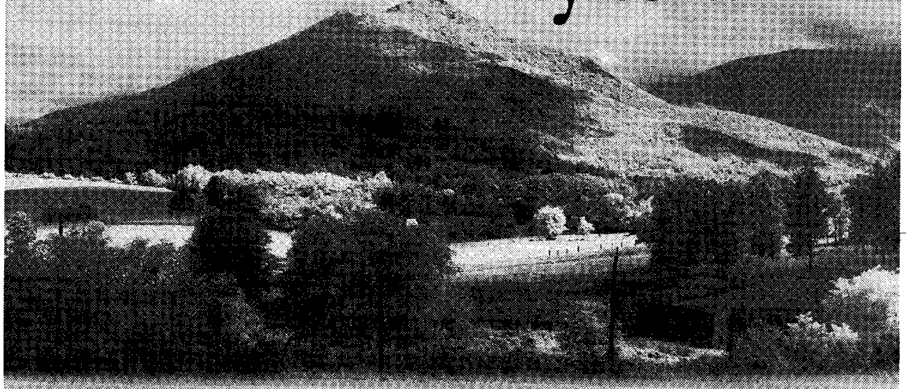
Mathes–19 E 71st (249-3600). 20th century American painters, thru 9/30.

Rolly-Michaux–943 Mad Ave (535-1460). Aubusson tapestries by Calder, Cocteau, Gross, thru 9/16.

Society of Illustrators–128 E 63rd (TE8-2560). Mon-Fri 10-5. Works by McLean, thru 9/22.

Touchstone–118 E 64th (826-6111). New work by gallery artists, thru 9/28.

It's not just what Virginia trees do in fall that's exciting. It's where they do it.



From the heart of the Shenandoah Valley to the heights of the Skyline Drive, you'll see the Blue Ridge Mountains turned crimson and gold.

At Mount Vernon, you can see the leaves change in George Washington's backyard. You can also catch the show at Monticello. Richmond. Jamestown. The Chesapeake Bay. And at the James River Plantations.

When you see fall in all its Eighteenth Century splendor at Colonial Williamsburg, it's sometimes hard to believe that Virginia Beach—still summer warm—is just a short drive away.

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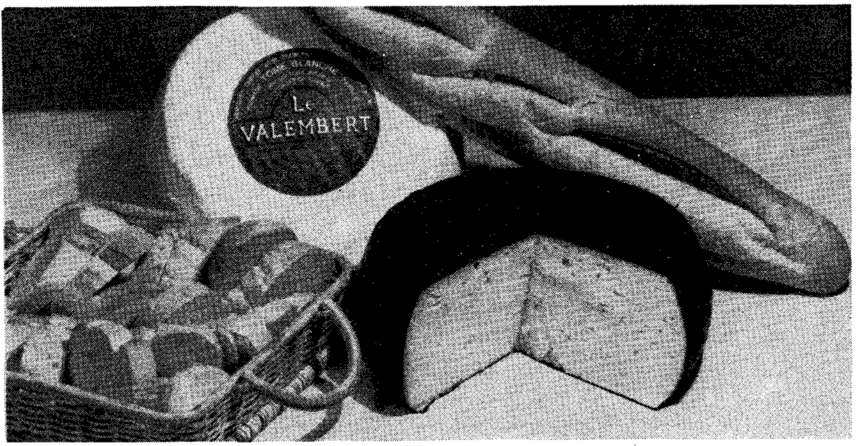

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AROUND TOWN

SoHo

Bromm–90 W Bdwy (732-6196). Tues-Sat 1-6. Sculpture by Castoro, Harris, Nonas, others, thru 9/30.

***14 Sculptors**–75 Thompson (966-5790). Wed-Sun 11-6. Works dealing with homage theme, thru 10/1.

Hansen–70 Wooster (431-5904). Drawings by Alden, Casselman, Einhorn, thru 9/30.

***Hoffman**–429 W Bdwy (966-6676). Tues-Fri 11-4. Works of gallery members, thru 9/14.

96 Grand St–(398-9474). Wed-Fri 2-7, Sat & Sun 12-6. Works by Egloff, Wagner, others, thru 9/30.

OK Harris–383 W Bdwy (431-3600). Cottingham, Gitlin, Herman and Stein, 9/16-10/7.

SoHo 20–99 Spring (226-4167). Members including Borstein, Kaiser, Sallick, others, thru 10/4.

Ward-Nasse–131 Prince (925-6951). Polyester calligraphic wall pieces by Allen, drawings and sculpture on domesticity by Cote, shaped canvases by Miller, and abstractions by Shlevin, thru 9/21.

WIA–435 Broome (966-5894). Tues-Sat 1-5. Butler, Jacobsen, Junnila, Zunman, others, thru 10/5.

OTHER

***African-American Institute**–833 United Nations Pl (949-5666). Mon-Fri 9-5, Sat 11-5. 150 African objects made from grass and other fibers, including clothing, agricultural implements, trays, others, thru 10/7.

Battery Park City–Gate 3, landfill site opposite Morris and West Sts. (825-1494). Environmental sculptures, thru 9/17.

***Center for Inter-American Relations**–680 Park Ave (249-8950). Tues-Sun 12-6. 19th and 20th century Mexican costumes, thru 10/22.

Esoterica–246 E 75th (861-0913). Wed-Fri 3:30-7, Sat, Sun 12-7. Collages by Karman, assemblages by Greaves and sculpture by Madden, thru 11/15.

F.I.T.–7th Ave at 27th (760-7760). Tues & Wed 10-9, Thurs-Sat 10-4. Works by the American textile designer Jack Lenor Larsen, thru 9/16.

***Greenwich House**–16 Jones (242-4106). Ceramics from 1948 to the present, thru 10/14.

Hall of Science–Flushing Meadows, Corona Park (699-9400). Wed-Fri 10-4, Sat 10-5, Sun 11-5. Photos by Nilsson of the human body; thru 12/30.

***Kromex**–1 Rockefeller Pl (489-8445). Mon-Fri 11-5. 20 contemporary Cuban sculptors, thru 9/29.

Miller–724 5th Ave (246-1625). Classic antiquities organized by Swiss firm Gott and Shore's photos of Monet's residence at Giverny, 9/16-10/7.

Noho–542 LaGuardia Pl (473-9619). Tues-Sun 1-6. Abstractions by Greenstein, reflections in paint by Perrault, masks by Rofhok, thru 9/24.

Songwriters' Hall of Fame–One Times Square (221-1252). Mon-Sat 11-3. Song sheets, photos, memorabilia of America's popular songwriters.

***U.S. Custom House**–Broadway at Bowling Green (747-0147). Mon-Sat 10-6, Sun 1-6. American Indian artifacts, thru 10/31.

Photography

***Eve Arnold**–Black and white flashbacks to the 50s, thru 9/30. Castelli, 4 E 77th (288-3202).

***Cityana**–16 E 53rd (PL2-2079). NYC seen from the air, thru 10/30.

Freidus–158 Lafayette (925-0113). Arranged objects by Gowin, Krims, Ruscha, Souza, thru 10/7.

***French Cultural Services**–972 5th Ave (737-9700). Mon-Fri 10-5. Today's trends in French photography, thru 9/15.

Christopher James–Hand-colored personal fantasy images, 9/12-10/7. Esman 29 W 57th (421-9490).

***Andre Kertesz/Nick Nixon**–NYC/People, thru 9/30. Light, 724 5th Ave (582-6552).

Kodak–1133 Sixth Ave. (262-6183). Mon 12-5, Tues-Sat 9:30-5. A photographic preview of the treasures of King Tut, thru 11/3.

***Russell Lee**–Retrospective including late 30s farm security administration studies, industrial views of the 40s, Texas and Italy of the 50s and 60s, thru 10/14. Witkin, 41 E 57th (355-1461).

Neil Leifer–Two decades of sporting competition, thru 9/30. Nikon House, 620 5th Ave (586-3907).

Tom McNease–Surrealistic, self-analytical images, thru 9/30. 4th Street, 67 E 4th (673-1021). Sun-Thurs 2-8, Fri-Sat 3-10.

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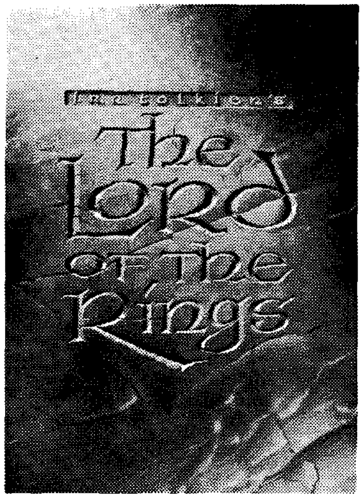
J.R.R. Tolkien's
The Lord of the Rings

Few works in the long history of the language have touched so many people so deeply as J.R.R. Tolkien's "The Lord of the Rings".

He cast a lingering spell of awe and wonder over all of us, he gave us a magical innocence that overcame evil and a simple folk-courage that conquered fear, he gave us the vivid miracle of his fantasies, the haunting, netherworld phantoms of his nightmares and the heart-stopping beauty of his wildest dreams, he gave us shining worlds and myths and legends that will live forever in our minds.

He gave us the words. We drew the pictures on our hearts.

Tens of millions of readers around the world took unforgettable words and conjured up spellbinding otherworld images—the hobbits and orcs, wizards and elves, Ringwraiths and balrogs and trolls and the unspeakable Nazgul, the golden enchantress of Lothlorien and the forbidding, sunless deeps of Mordor—to create our own fantastic Middle Earth all in our own mind's eye.

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Now, a quarter of a century later, two men have taken that challenge. One is Saul Zaentz, the man who produced The Academy Award winning "One Flew Over The Cuckoo's Nest".

The other is Ralph Bakshi. His visual originality and technical brilliance are known across the industry and around the world and make him, perhaps, the only film director in the world who could bring this colossal fantasy to life the way you see it in your mind and the way Tolkien saw it in his.

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NYM

Opening November 15 at The Ziegfeld Theatre
54th St. and 6th Ave.

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AROUND TOWN

***Midtown-Y**–344 E 14th (674-7200). Mon-Thurs 12-8, Fri til 4, Sun 10-1. Sports and games in the streets, parks, playgrounds, and plazas of NYC taken over the past 40 years by Cartier, Eisenberg, Gove, Wolff, others, thru 9/17.

Prakapas–19 E 71st (737-6066). Works by Brady, Bullock, Evans, Rinehart, others, thru 9/30.

SoHo/Stieglitz–34 W 13th (242-9198). Sat & Sun 1-6, Tues 7-9. Photo-realism by Antonelli, joggers by Rouse, socialscapes by Shreiner, mixed-media color copy, and photo works by Lynne, thru 9/26.

William Troy–People in black-and-white, designs from the inanimate world in color, thru 9/30. Camera Club of NY, 37 E 60th (223-9751). Mon-Fri 1-6.

***Carleton E. Watkins**(1829-1916).–The Yosemite Valley, Oregon, and California in the 1860s and 1880s, thru 10/28. Wolf, 30 W 57th (586-8432).

Museums

American Museum of Natural History, CPW at 79th St. (873-1300). Mon-Sat 10-4:45, Wed till 9, Sun 11-5. *Ice Age Art—Man's Earliest Masterpieces:* The Cro-Magnon artist's view of his world; thru 1/15. *The Sport of Birding;* thru autumn. **Hayden Planetarium,** CPW at 81st St. (724-8700). Laserium concert, Wed at 8:45, Fri-Sun at 7:30.

Bronx Museum of the Arts, 851 Grand Concourse (681-6000). Mon-Fri 9-5, Sun 1-4.

Brooklyn Museum, 188 Eastern Pkwy (638-5000). Wed-Sat 10-5, Sun 12-5. *Visions of Courtly India:* Pahari miniatures, thru 9/17. *Haitian Art:* Paintings and sculptures since World War II; thru 11/5.

Cooper-Hewitt Museum, Fifth Ave. at 91st St. (860-2011). Tues 10-9, Wed-Sat 10-5, Sun 12-5.

Fraunces Tavern Museum, 54 Pearl St. (425-1776). Mon-Fri 10-4. Folk art images of George Washington; thru 10/31.

Frick Collection, 1 E 70th St. (288-0700). Tues-Sat 10-6, Sun 1-6. Western European art from the Renaissance to the 19th century. In the permanent collection.

Guggenheim Museum, Fifth Ave at 89th (860-1313). Tues 11-8, Wed-Sun 11-5. *The Evelyn Sharp Collection:* Forty-five paintings and sculptures from Braque, Calder, Matisse, Picasso, and others; thru 10/1. Prints by Hendrick Nicolaas Werkman (1882-1945); thru 9/17.

Hudson River Museum, 511 Warburton Ave., Yonkers. (914-963-4550). Wed-Sat 10-5, Sun 1-5. Photographs of Lee Friedlander. *Presence & Passage:* Drawings and paintings by Nicholas Barbieri. Prints by Merle Perlmutter. These shows run thru 9/17. *The Ringling Brothers Circus Model:* An 8' by 16' scale model of the circus of 1912-14; thru 9/30.

International Center of Photography, Fifth Ave. at 94th St. (860-1783). Daily, except Mon, 11-5. *Marie Cosindas: Moments of Affection; Ray Metzker: Multiple Concerns; The Last Jews of Radanti* by Laurence Salzmann; from 9/15 thru 11/5.

Japan House–333 E 47th (832-1155). Daily 11-5, Fri til 7:30. Illuminated manuscripts of medieval Japan, thru 9/17.

Jewish Museum, 1109 Fifth Ave. (860-1888). Sun 11-6, Mon-Thurs 12-5.

Metropolitan Museum of Art, Fifth at 82nd (535-7710). Tues, 10-8:45; Wed-Sat, 10-4:45; Sun, 11-4:45. *Images of Women—Master Drawings of Five Centuries:* Drawings from the 15th to the 20th century, including works by Rembrandt, Dürer, Ingres, Renoir, Matisse, others; thru 10/1. *Reports on the France of Louis XIII:* Engravings by Abraham Bosse (1602-76) on the preoccupations, divertissements, interior decorations, and modes of dress in Paris during his time; thru 10/29. Avedon *Photographs 1947-1977*. Over 200 photographs of beautiful women and high-style French and American fashions; opens 9/14.

Pierpont Morgan Library, 29 E 36th St. (685-0008). Tues-Sat 10:30-5, Sun 1-5. *Giovanni Battista Piranesi Drawings:* Commemorating the 200th anniversary of the death of the great Venetian draftsman, architect, and etcher. *Early French Illuminated Manuscripts:* Examples of Carolingian, Romanesque, and early Gothic illuminations. *Letters of Love and Affection:* Letters by artists, authors, statesmen from the late sixteenth thru the ninteenth century. *Songs of Whales:* The music of the humpback whales.

El Museo del Barrio, 1230 Fifth Ave. (831-7272). Tues-Fri 10:30-4:30, Sat & Sun 11-4. *En Foco:* Black-and-white photographs by Charles Biasiny Rivera, Roger Caban, and Felipe Dante thru 10/3.

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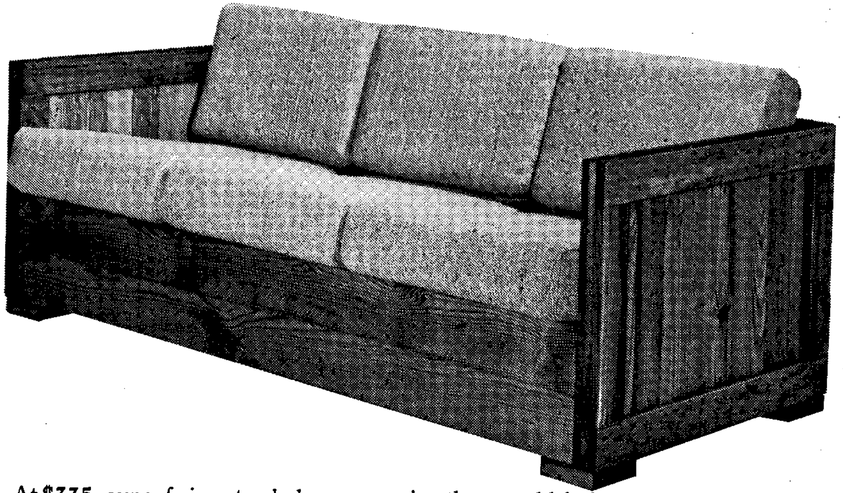

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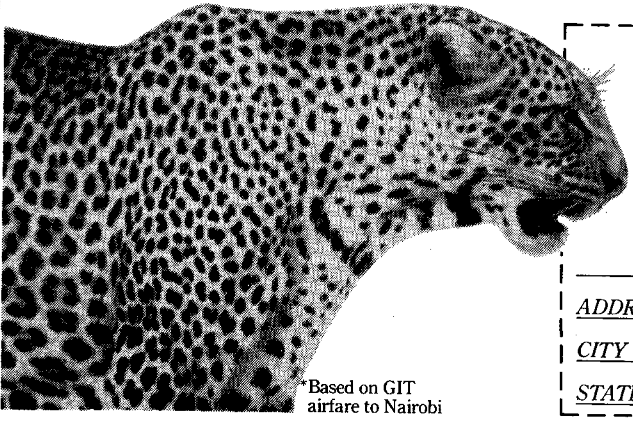

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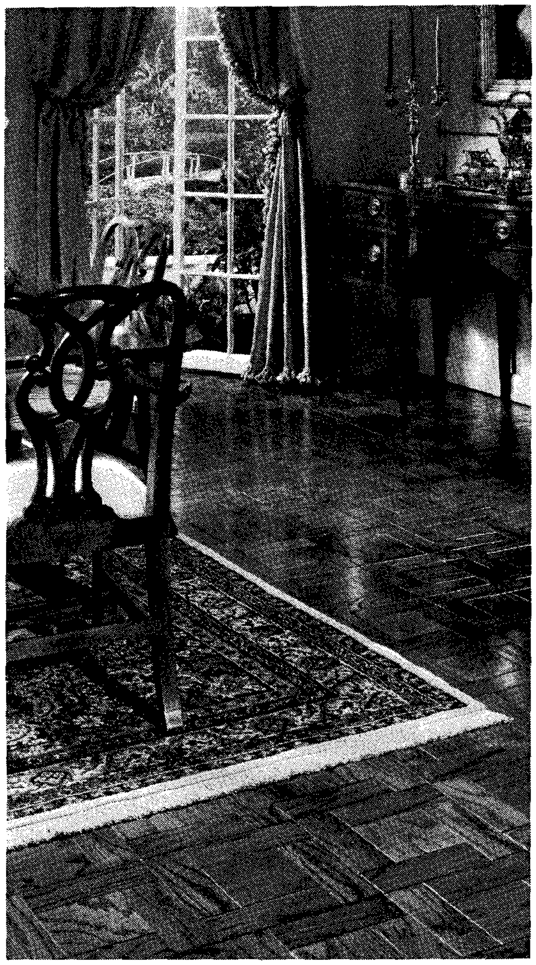

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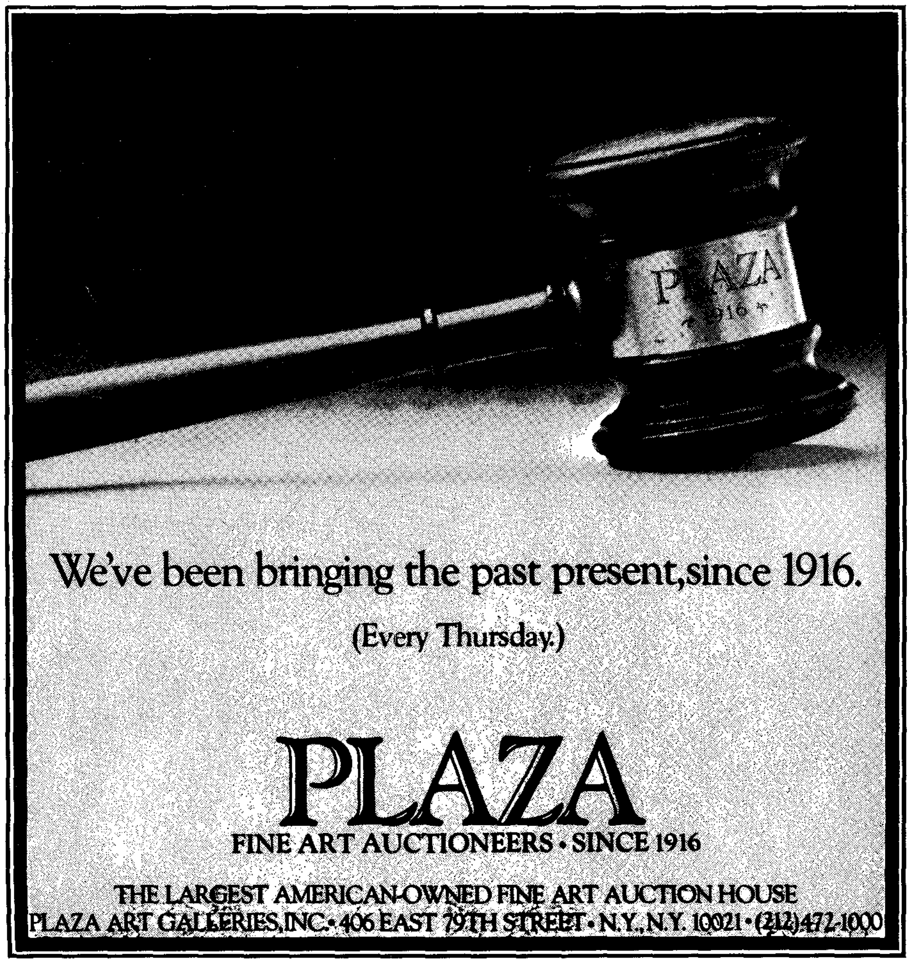

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AROUND TOWN

Museum of American Folk Art, 49 W 53 St. (581-2474). Tues-Sun 10:30-5:30. *Folk Art—The Heart of America:* Objects incorporating and illustrating the heart; thru 10/15.

Museum of the American Indian, Broadway at 155th St. (283-2420). Tues-Sun 1-5.

Museum of Broadcasting, 1 E 53rd St. (752-7684). Tues-Sat 10-5.

Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672). Tues-Sat 10-5, Sun 1-5. Drawings by Anthony F. Dumas of the playhouses that comprised the Broadway theater district from 1900 to 1940; thru 10/29.

Museum of Contemporary Crafts, 29 W 53rd St. (977-8989). Tues-Sat 11-6, Sun 1-6. Works in clay and glass by young Americans, thru 10/1.

Museum of Holography, 11 Mercer St. (925-0526). Wed-Sun 12-6. Reutersward's *Kilroy: Lazy Lasers and Holy Holos* and Nunez's *Holokinetics;* thru 11/26.

Museum of Modern Art, 11 W 53rd (956-7070). Mon, Tues, Fri, Sat, Sun 11-6, Thurs 11-9. *Designed for Film:* Demonstrating the importance of production design and art direction in motion pictures; thru 9/26. *Artists and Writers:* Drawings and portraits of 20th century American and European painters and sculptors, poets and philosophers, novelists and critics; thru 9/24. *Mirrors and Windows:* American photography since 1960; thru 10/2. *Photographs by Art Sinsabaugh:* Of Chicago cityscapes, New England, the East Coast, and the midwest; thru 10/29.

National Black American Historical Museum, 107 W 116th St. (864-9164). Tues-Sun 11-7.

New Museum, 65 Fifth Ave. (741-8962). Weekdays 12-6.

New-York Historical Society, 170 CPW (873-3400). Tues-Fri 11-5, Sat 10-5, Sun 1-5. *Wish You Were Here:* A look at popular New York State vacation spots of the past; thru 9/30. *Moving in The City:* New permanent exhibition of the Society's collection of 19th century carriages, stage coaches, sleighs & fire trucks.

Nippon Museum–116 E 38th St. (889-5913). Daily 11-6. Closed Tues.

NY Public Library–Fifth Ave at 42nd (790-6651). Mon-Wed, Fri & Sat 10-6. Documents and photos dealing with the struggle for woman suffrage, 1848-1920, thru 10/19. Rare circus posters, thru 10/5. Five centuries of prints by women, thru 11/15. Patrons and publishers dealing with the financial support of English literary works from Chaucer to Orwell with letters, manuscripts, and early editions, thru 11/30/At Lincoln Center, 111 Amsterdam Ave. Mon-Sat 12-6. Scores, correspondence, manuscripts, and stage designs of Luigi Dallapiccola (1904-75), the noted Italian composer, thru 9/16.

Queens Museum, NY City Bldg., Flushing Meadow-Corona Park (592-2406). Tues-Sat 10-5, Sun 1-5. *Symcho Moszkowicz: The Artists in Post War Europe:* A retrospective of oils, watercolors, and drawings. Opens 9/16.

Nicholas Roerich Museum, 319 W 107th St. (864-7752). Sun-Fri 2-5.

South Street Seaport Gallery, 215 Water St. (766-9020). Daily, 11-6.

Studio Museum in Harlem, 2033 Fifth Ave. (427-5959). Tues-Fri 10-6, Wed 10-9, Sat & Sun 1-6.

Ukrainian Museum, 203 Second Ave. (228-0110). Wed, Sat & Sun 1-5; Fri 3-7.

Whitney Museum, Madison Ave at 75th (794-0663). Tues-Fri 2-9, Sat 11-6, Sun 12-6. *Art About Art:* Multimedia exhibition of more than 100 works by 50 contemporary American artists; thru 9/24. *Four-Part Drawing of Lines to Points on a Grid:* Sol LeWitt's drawing, installed on all four walls of the lobby gallery; thru 9/24. *Twentieth-Century American Drawings:* Major works by Bochner, Indiana, Morris, Nauman, and Wood; thru 10/1. **Whitney Museum Downtown,** 55 Water St. (483-0011). Mon-Fri 11-3.

Sports

Yankees, Yankee Stadium (293-4300); vs. Boston, 9/15 at 8; vs. Boston, 9/16-17 at 2; vs. Milwaukee, 9/18-19 at 8.

Mets, Shea Stadium (672-2000); vs. Chicago Cubs, 9/12 at 8; vs. Montreal, 9/13-14 at 8.

Giants, Giants Stadium, Meadowlands (201-935-8222); vs. Kansas City, 9/17 at 1.

Jets, Shea Stadium (421-6600); vs. Seattle, 9/17 at 1.

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* How, and Where to Run Ads for Yourself
* How to Take Control of Interview Situations
* How to Handle a One Company Background
* How and When to Use Third-Party Techniques
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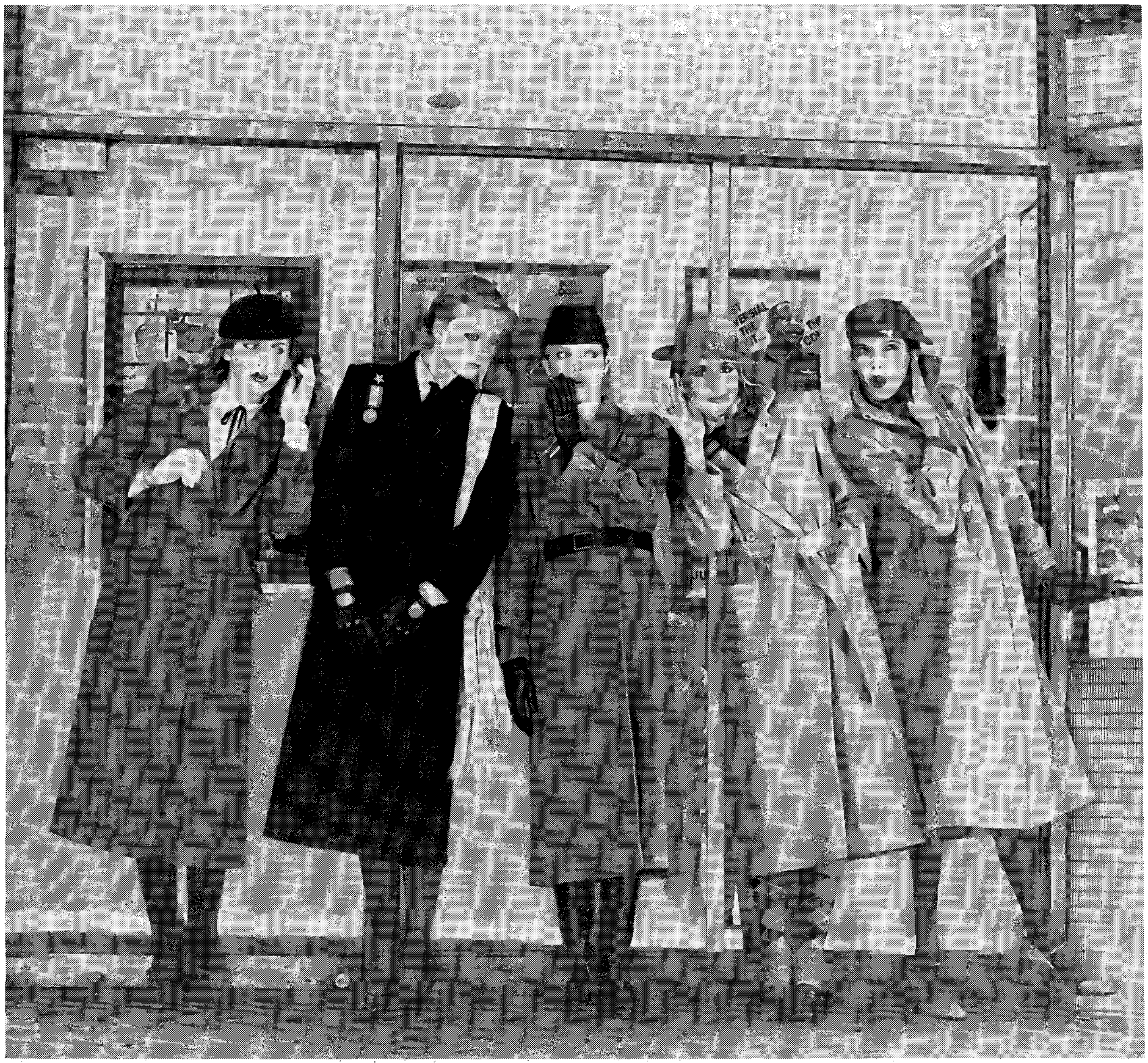

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New York

The Shah's Secret Police Are Here

By Gregory F. Rose

"...SAVAK agents operate with impunity in America, watching and harassing Iranian dissidents and opponents of the regime..."

The sidewalk in front of the Iranian Embassy looked like a cops' convention: people from District of Columbia Metropolitan Police, United States Park Police, Federal Protection Service, Secret Service—one moment talking, joking, the next glancing nervously down Massachusetts Avenue to the line of Washington cops, three men deep, between them and the Iranian student demonstrators. A SWAT team, in their blue fatigues, lolled beside their van across from the building that is Brazil's consular annex.

"Shah is a U.S. puppet. Down with the shah," 60 demonstrators chanted with a rhythmic monotony. Less fierce than weary from their trek from Lafayette Park to the police line 500 feet from the embassy, the only danger afforded the massed officers was, perhaps, sunstroke.

As the demonstration ended, the students rolling up their banners for another time and making their way in small clusters for home, the embassy garrison relaxed.

Suddenly a blue, Checker-like sedan—D.C. license DPL 4138—pulled from Massachusetts Avenue into the embassy drive. The doors swung open and four men, one in a white suit, emerged. A bodyguard scanned the street across from the embassy and, seeing a photographer, grabbed the white-suited man, whirling him around, his back to the street. He moved quickly, back still to the camera, from the drive to the ambassador's private entrance at the side of the embassy residence. As he reached the doorway, an Iranian emerged, breathless, from the residence. They conferred, the white-suited man taking a sheaf of papers from his briefcase. A moment later, the second man dashed for a waiting embassy car. With two more steps the white-suited man was in the residence. Moments later the police supervisors arrived. They, too, entered the residence through the ambassador's private door.

The man in the white suit was Mansur Rafizadeh. As chief of station, he heads SAVAK, the shah's secret police, and its operations in the United States.

SAVAK—the Persian acronym for the National Information and Security Organization—has a sinister reputation. International organizations, including Amnesty International, have repeatedly scored SAVAK for the repression and even torture of dissidents in Iran. Some knowledgeable Western observers have gone so far as to claim that SAVAK maintains greater control over the lives of most Iranians than does the KGB over citizens in the Soviet Union.

A pattern of SAVAK's torture and execution of political prisoners, censorship of the press, denial of due process, and surveillance of suspected opponents has been established by international human-rights monitoring groups. While the Iranian government asserts that there are fewer than 1,000 political prisoners in all Iran, SAVAK's deputy director, Parviz Sabeti, has told Western reporters that 1,000 political prisoners are held in one prison alone, just outside the city of Isfahan, and that SAVAK maintains dozens of prisons around the country. The best estimate

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Gregory F. Rose has written for Politics Today *and* National Review. *His novel,* Neither Fear Nor Courage, *will be published next year.*

> “. . . Ahmed was used to inform on Iranian students’ groups and he reports a well-organized campaign to infiltrate and disrupt . . .”

of the number of officers and informants SAVAK maintains in Iran is 20,000. Sabeti would admit to 3,500 to 4,000; Prime Minister Hoveida claimed 2,500. The shah would admit to 1,500. SAVAK’s true strength, like the fate of many of its prisoners, is a mystery.

For a country in which the apparatus of repression is so well developed, Iran has a vigorous if largely clandestine opposition.

The opposition runs the gamut of extreme left to extreme right, with the majority falling in the camp of conservative Moslems disturbed by Shah Mohammed Riza Pahlevi’s “White Revolution,” a complex of modernization and economic-development measures that has created serious social and economic dislocation in Iran.

State Department experts have maintained in congressional testimony that the Pahlevi dynasty could collapse without the massive infusion of United States military technology which a 25-year relationship between the CIA–Defense Department and the shah has spawned. It is, in part, for this reason that the shah and his secret police have shown considerable interest in the opposition leaders and students in exile in the United States, and that opposition figures have frequently alleged that SAVAK has operated against them within American borders.

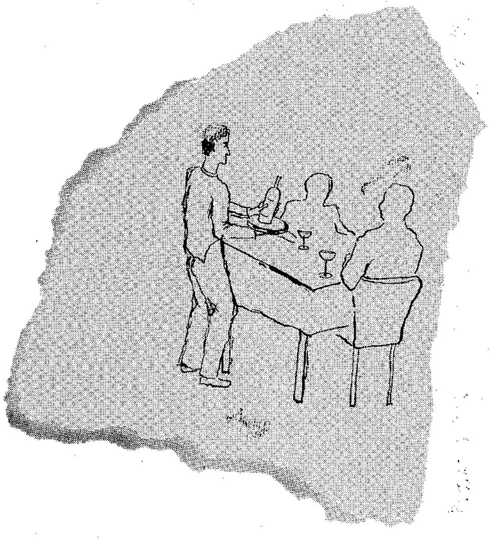
Extensive investigation has disclosed that SAVAK and its agents (known in intelligence circles as “SAVAKs”) are operating with impunity in the United States. Among the allegations are:

☐ The payment of $1 million from the shah’s private Swiss bank account by SAVAK to President Richard Nixon’s Committee to Re-elect the President in early 1974.

☐ The use of prostitutes and drugs at parties attended by members of Congress.

☐ An extensive campaign of surveillance and harassment of Iranian dissidents and American opponents of the shah in this country.

Many of these operations have been undertaken with the tacit approval of the CIA, and, while Attorney General Griffin Bell has since early this year attempted to increase FBI attention to violations of United States law by foreign intelligence services, they continue with little effort by American authorities to put a halt to them.



The Recruiting of Unwilling Agents

Wallace: *We turned to the shah’s secret police force, his FBI and CIA combined. They are called SAVAK, and they have a reputation for brutality. He acknowledged that he has SAVAK agents on duty in the United States. . . . And they are there for the purpose of checking up on Iranian students?*

Shah: *Checking up on anybody who becomes affiliated with circles, organizations hostile to my country, which is the role of any intelligence organization.*

—“The Shah of Iran,” *60 Minutes*, October 24, 1976

Ahmed looks older than his nearly 30 years. His forehead is deeply creased and his hair, already thinning, has begun to gray. His eyes, moist with fear, scan the restaurant where we meet. He has good reason to be afraid. He is one of hundreds of Iranians who have spied for SAVAK on Iranians and Americans alike in the United States, and he fears for his life if SAVAK learns that he has talked.

“I was recruited by SAVAK in Tehran,” Ahmed begins, lighting another cigarette from the one he just finished. “I was arrested in a mosque for taking a leaflet that criticized the shah. After that, I lost my job. For months I would be fired from a job days after I was hired. No explanation was ever given. I wanted to leave the country, to come to America to find work, but they wouldn’t give me a passport. They pointed to my record. I was practically penniless. Finally, SAVAK called me in and one of their officers said, ‘You want to go to America? Good. We will see that you get to America. But you must help us.’ He told me that I must spy on Iranian students in America. I didn’t have any choice.

“When I got to America, I took a job as a waiter in an expensive restaurant. I reported to Mansur Rafizadeh at the embassy. Officially he works at the United Nations, but he is really a powerful SAVAK. When he wanted to see me, the embassy would call. A man would only say, ‘Come to the embassy.’ And I would go.”

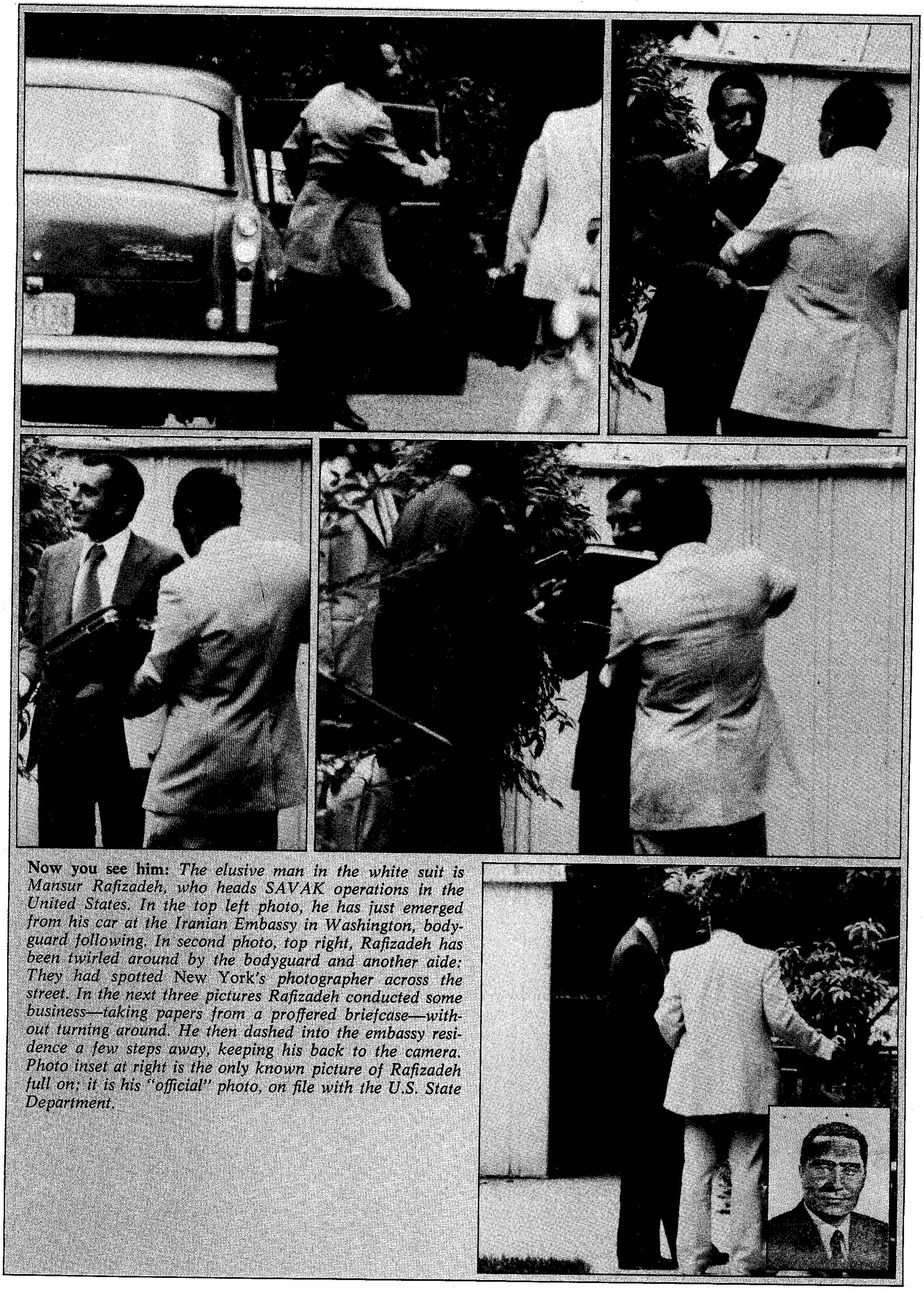
Ahmed can barely control his anger when he speaks of Rafizadeh. “He is an animal, a pig. He cares for nothing. I have heard agents beg him to leave them alone. They begged him and still he made them work for him. Once I knew a man and his wife who went to the embassy to tell Rafizadeh that he wouldn’t work for him anymore. Rafizadeh sent the man downstairs and then tried to rape his wife. Rafizadeh is an animal. He cares for nothing.”

Ahmed was used primarily to inform on Iranian students’ groups opposed to the shah. He reports a well-organized campaign to infiltrate and disrupt these organizations with a chilling sophistication. “It was my duty to report on the student groups. SAVAK sometimes told you what to say. They would give you a line that you were to say only after you heard another line said. It was funny to be in the radical groups’ meetings. I remember one time I had my line to say, after I heard someone else say his. Suddenly, the worst anti-regime, radical, hot-tempered Communist student stood up and shouted. And I realized that he had said the line I was waiting for. He was a SAVAK. It took me totally by surprise.”

Often, Ahmed relates, these pre-arranged scripts included provocations aimed at inciting violence. SAVAK would use any such violence to persuade local U.S. authorities to take action against the student leaders.

At times, Ahmed was required to travel to New York on SAVAK’s orders. “Once I was sent to New York to cover a huge gathering of Iranian students. I went with an Iranian woman from San Francisco. She was a SAVAK too. We flew to New York from Washington and stayed there in a college dormitory. We attended the meetings all day, taking notes on who said what, and reported in the evening to Rafizadeh at a safe-house apartment in the East Eighties. That night, some of the students thought they recognized the woman who had come with me. They

Illustrated by Billy Murray



Now you see him: *The elusive man in the white suit is Mansur Rafizadeh, who heads SAVAK operations in the United States. In the top left photo, he has just emerged from his car at the Iranian Embassy in Washington, bodyguard following. In second photo, top right, Rafizadeh has been twirled around by the bodyguard and another aide: They had spotted* New York's *photographer across the street. In the next three pictures Rafizadeh conducted some business—taking papers from a proffered briefcase—without turning around. He then dashed into the embassy residence a few steps away, keeping his back to the camera. Photo inset at right is the only known picture of Rafizadeh full on; it is his "official" photo, on file with the U.S. State Department.*

Photographed by Allan Tannenbaum

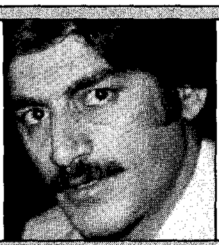
"...There's a network of Iranian waiters in Washington who work for SAVAK; every week a SAVAK officer comes and sits down..."

found notes in her room. The whole place went into a frenzy. 'Search every room,' they shouted. I had to get to my room quickly. My notes were hidden in my suitcase, and I had to get to them before they did. I ran like you couldn't believe and went into my room and shut the door. I didn't know what to do. I tried to sneak out, but I heard them coming down the hall. I finally burned my notes in an ashtray and scattered them on the rug. Suddenly the students burst in. I didn't have any notes, but they smelled the smoke—there was a lot of it—and were suspicious. I tried to explain that I had accidentally set the rug on fire with a cigarette. Just then some other students caught the woman SAVAK. They ran out of my room to question her. They beat her badly. She was almost killed."

Ahmed's other targets included United States government and business figures who dined at the restaurants where he worked. He reports a network of Iranian waiters and restaurant owners in Washington, D.C., who work as SAVAK informers. "Every week a SAVAK officer comes in and sits at your table. He asks if you need any money or other help. Then he asks if you've overheard anything interesting. Colonel Farivari runs this network. He is a very big SAVAK at the embassy. He keeps files on Iranians in Washington."

SAVAK's attempts to recruit informants like Ahmed have often been directed at Iranian students already enrolled in American colleges. Between 22,000 and 50,000 Iranians attend U.S. schools, and the shah's policy of heavily endowing many of these institutions has raised questions as to the degree to which American universities have entered into tacit agreements to police Iranian students as a condition of funding. Published reports of the Reza Zanjanifer case highlight the dangers of collusion that these endowments present.

Security: *Farzaneh sees that SAVAK operations stay under cover.*



Politics: *Ghoushbeigui keeps tabs on U.S. politicians.*

Visas: *Kazemian maintains a list of Iran's friends and enemies.*

SAVAK Agents Operating in the United States

Through various sources an inside view of SAVAK's spy apparatus in the United States has been obtained. This information has been checked with former SAVAKs, well-placed Western journalists, Senate Foreign Relations Committee staffers, and State Department and FBI sources. Nothing has been included for which cross-confirmation was not obtained.

SAVAK in the United States is headed by Mansur Rafizadeh, officially an attaché in the Iranian Mission to the United Nations. Sources describe him as ruthless and calculating, an operator who plays on his subordinates' fears and vices to retain his grasp on SAVAK's network. Wary of public exposure, Rafizadeh has been known to use a double to attend many embassy functions.

Rafizadeh chairs SAVAK's Security Committee in the United States, a body that sets priorities and supervises operations throughout the country. Other members of this Security Committee include Ahmad Moshavegh-Zade, a political counselor of the embassy in D.C.; Mohammad Farzaneh, an embassy attaché; and Farouk Parsi and Bahmen Esfandiri, both of the U.N. Mission.

At the Iranian Embassy in D.C. the SAVAK station is organized into four sections: financial, press liaison and dissident-groups surveillance, political liaison, and visa clearance.

The financial section handles payments to SAVAK agents and, sources allege, U.S. politicians, including some members of Congress. It consists of Youssef Akbar, head of the embassy's economic and petroleum section; Colonel A. A. Farivari, who handles most payments to agents and informants; and Malektaj Javan, an embassy secretary.

The press-liaison and dissident-groups-surveillance section is responsible for monitoring the United States press for any comment on Iran and keeping tabs on Iranian dissidents, especially students, and American opponents of the shah. This section is headed by Manoutchehr Ardalan, press-and-information-affairs counselor. He is assisted by Nasrollah Soltani and Farhad Vakil.

Congress and the White House are the main targets of the political-liaison section, headed by Nasser Ghoushbeigui, a political counselor. Other targets include the Departments of Energy, Commerce, and the Treasury. Ghoushbeigui is assisted in these operations by Zahed Dadash-Rashidi and Abdol K. Adibpour.

The visa-clearance section is headed by Dr. Gholam Kazemian, the embassy's minister for cultural affairs. Sources report that he retains a list of United States citizens who are to be refused visas to Iran and Iranian nationals whose passports are not to be renewed. Whenever an American citizen requests a visa at the embassy or one of the Iranian consulates, his or her name must be checked again Kazemian's list. Kazemian is assisted by Anoushirvan Ashraf, cultural-affairs counselor.

Each of the Iranian consulates has a SAVAK base, controlled by the Security Committee.

At the consulate in New York, the SAVAK base is headed by Parsi and Esfandiri. Other SAVAKs stationed here are Zia Niaverani and Mokhtar Saed, both attached to the U.N. Mission, and Mohammad-Reza Modjtahedzadeh, a vice-consul.

In Houston, the Iranian consulate shelters SAVAK officers Hossein Haji-Jafari and Hamid Parviz, both vice-consuls.

The consulate in Chicago is the base of operations for SAVAKs Abbas Sharifi Tehrani and Mohammad Ali Izadi-Seradj.

—GFR

Zanjanifer, an otherwise apolitical George Washington University student, was photographed by SAVAK at his first and only demonstration in March 1976. In August of that year, his faculty adviser, Professor Philip D. Grub, an American, informed Zanjanifer on behalf of the Iranian Embassy that his scholarship was being canceled. Grub's role as embassy messenger was characterized by university officials as "unheard of." However, as Ayramehr professor of multinational management, Grub owed his chair to the shah's endowment and boasted of his Iranian-cabinet connections.

Anonymous phone calls followed cancellation of Zanjanifer's scholarship. The callers said: "If you want to be 'forgiven,' write in detail the names of your friends, any meetings you may have gone to, the people you saw there." Zanjanifer refused. The calls continued. "If you want your scholarship reinstated, you must work for SAVAK, you must infiltrate student groups at GWU and report on them." Again he refused. SAVAK tried to reach him three more times over the next two months. Zanjanifer refused.

That SAVAK is actively recruiting informants to compromise anti-regime dissidents in the United States is a fact. However, certain SAVAK documents obtained by Iranian students occupying the Iranian consulate in Geneva point to break-ins of dissidents' homes as another universally applied SAVAK technique.

One document, tagged "confidential," is a cable from SAVAK headquarters to Geneva ordering:

> Clandestine entries to opposition homes should be preceded by an operations plan (such as complete information on the subject, location of his or her residence, time of his or her leaving home and returning, emergency avenues of exit in case of unpredictable incidents, etc.). Please instruct your officers that in any future case of clandestine entry of an opposition residence, the full plan must be forwarded to headquarters for approval.

It was signed by Parviz Sabeti, SAVAK's deputy director, and was accompanied by two pages of detailed instructions on copying keys using a substance called "Plastilin," molding new keys, and various tools for opening locks. This document concluded, "If you send us pictures of different locks and keys, or sample keys, more guidance will be given."

These documents also corroborate Ahmed's allegations about SAVAK's use of *agents provocateurs* against dissident groups. A cable labeled "Top Secret," signed by Deputy Sabeti, declares: "You must intensify these differences [between dissident student groups] by all possible means with an aim to provoking some severe actions against each other." Another cable instructs all SAVAK bases to acquire information on "demonstrations of dissident Iranians, strikes, students' calls to imperial embassies and consulates, holding of meetings, publishing of publications, conventions and seminars, and activities of pro-government students." Reports were to be transmitted by diplomatic courier to Tehran.

Professor Richard Cottam, an Iranian specialist at the University of Pittsburgh and former foreign-service officer in Tehran, says of these documents, "Although they were gathered in Geneva, they bear markings which indicate their applicability to all SAVAK stations. Their authenticity is unquestionable."

The extent of SAVAK's surveillance and harassment operations in the United States is suggested by a set of events in upstate New York in late 1976. Alerted to the purchase by Iranians of farmland near Boonville, Iranian dissidents went to the farm to find what its owners called "the world's largest dairy barn" under construction. The purchasers of the farm, Mansur's Farms, Inc., included Houshang Namvar Tehrani, identified as a New Jersey pharmacist. Tehrani was also Mansur Rafizadeh's brother-in-law. Reza Baraheni, an Iranian dissident poet and novelist, is said to have told U.S. Senate investigators in April 1977 that he believed Tehrani was one of the SAVAK investigators who tortured him in an Iranian prison. Iranian dissidents asserted that SAVAK had purchased the Boonville farm for a "torture center" in the United States. There was no corroboration at the time for these allegations.

Now, however, former SAVAKs and United States government sources have disclosed the story behind the Boonville-farm affair. These sources report that Tehrani bought the farm with SAVAK money provided by Rafizadeh. It was to have served as SAVAK's U.S.-Canadian operations center, housing computerized files on Iranians in America and Iranians and American opponents of the shah, as well as a communications center to connect SAVAK's bases with SAVAK headquarters in Tehran. Preliminary contact was made with Rockwell International to obtain electronic equipment critical to the facility (a Rockwell spokesman refused comment). When the farm's existence was reported in the press, Tehran vetoed the operation.

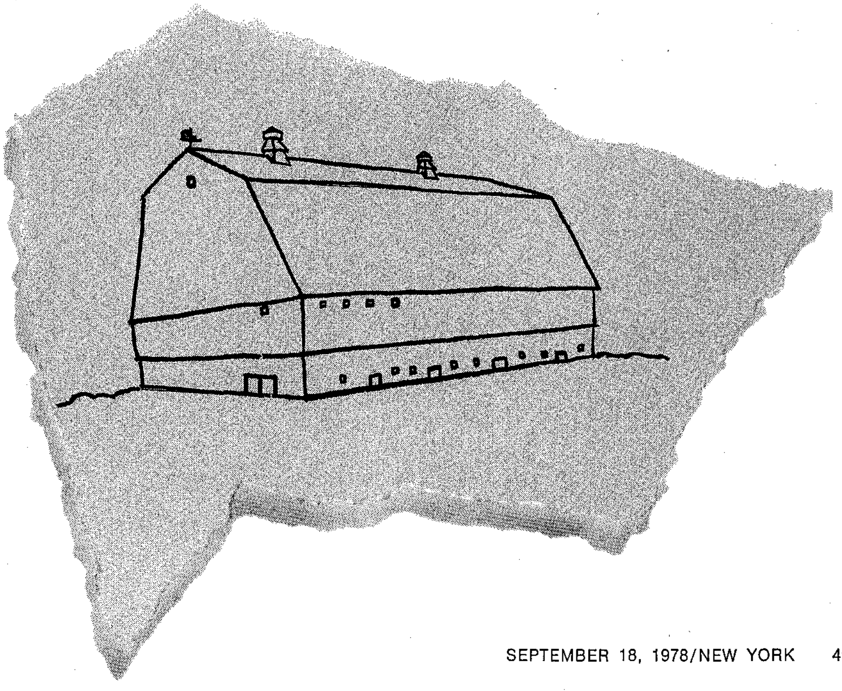
Entertaining Key Congressmen

"Christ, if you think Koreagate's bad, just hope they never start poking around in Tehran."

—House ethics-committee staffer

For months rumors of sex and opium available to select VIP's at Ambassador Ardeshir Zahedi's Massachusetts Avenue residence have bounced around the Washington cocktail circuit. These stories were attributed by many to Zahedi's reputation as an international swinger.

However, it has been learned that many of these parties were in fact organized by Manoutchehr Ardalan, officially the embassy's press-and-information counselor, who has been identified by numerous sources as a senior officer of SAVAK's Washington



"...Parties at Ambassador Zahedi's home were like 'something out of *The Arabian Nights*,' with opium, hashish, prostitutes..."

station. Other senior SAVAKs attended these parties where, witnesses report, members of Congress engaged in activities which could well be characterized as seriously compromising.

"It was like something out of *The Arabian Nights*," recalls a member of the embassy's staff, witness to one such party at the embassy residence in October 1977. "There would be caviar in crystal bowls on the tables around the room and wine and liquor. After an hour or so of socializing, Zahedi would call to his bodyguard, who would bring out an opium pipe and hashish. Everyone would sit on pillows in a circle and pass the pipes around. After a while, Zahedi would tell one of the women there—they were mainly prostitutes; Ardalan procured them but some of them were female embassy employees—to dance. She would strip in the center of the room while the Iranians and their guests watched and shouted obscenities. When she had finished, the men would fall on the women and f--k with them for the rest of the night. Zahedi is a man without culture, without humanity."

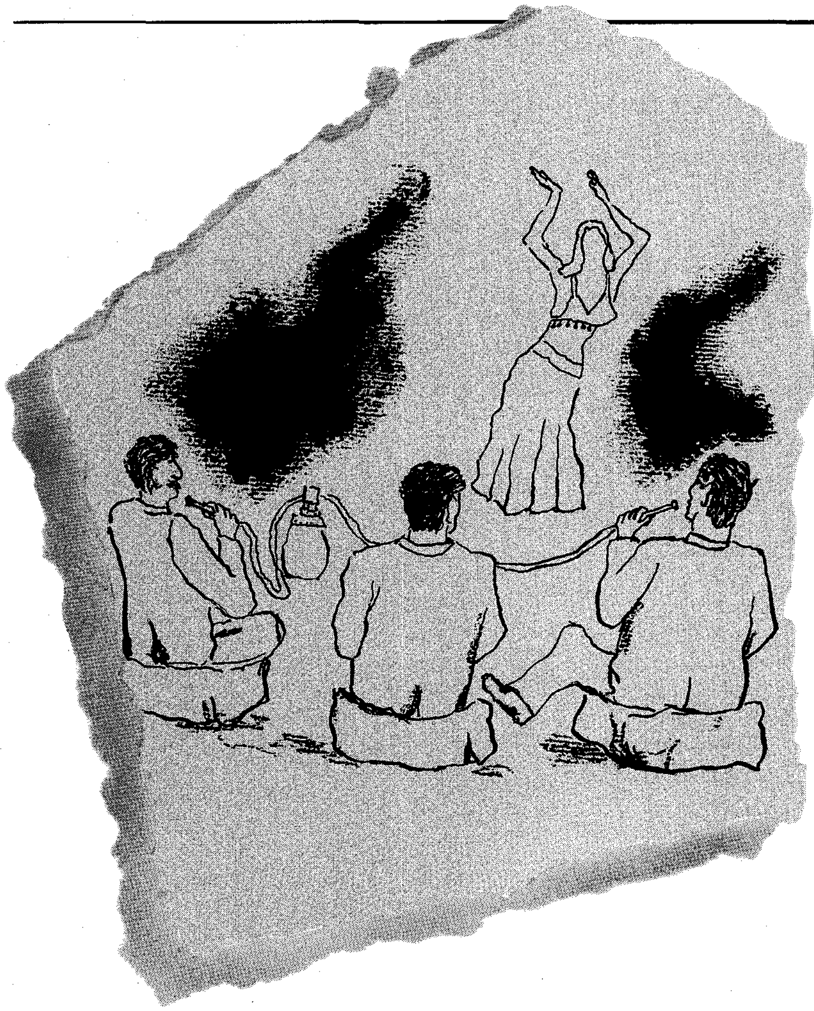
Among the SAVAKs who attended these orgies were Mansur Rafizadeh, Manoutchehr Ardalan, Nasser Ghoushbeigui, and Gholam Kazemian. A witness places an eastern senator and a midwestern congressman as other participants.

"At one of the parties I attended, I saw Congressman X. He was the guest of honor and sat next to Zahedi," this source reports. "He didn't smoke the opium, but he shared some hashish with Zahedi's bodyguard. Zahedi paraded the women in front of the congressman and gave him the first choice. He chose one of the Iranian woman. I watched them have sex.

"At another party I saw Senator Y smoke opium with Zahedi. Later in the evening I saw him making love with two of the prostitutes." The congressman and the senator, for their part, have both denied the allegations. Other sources, independently approached, have confirmed this account.

A bizarre set of events occurred while this article was being checked. Two hours after this reporter spoke to Congressman X, one of the sources—an embassy officer—called the magazine, said that the embassy was aware of the story and that a senior SAVAK officer had called an 8:30 meeting the following morning at the embassy to deal with the situation. The source begged this reporter never to contact him again and hung up. Other sources around SAVAK have independently confirmed that SAVAK informants were being asked if they had been contacted by this reporter. A call to the senior SAVAK at 8:30 the next morning revealed that he was in a meeting and could not be disturbed.

One week later, Manoutchehr Ardalan—the SAVAK who is said to have procured prostitutes for Congressman X and Senator Y—was suddenly appointed consul general in San Francisco after five years at the Washington embassy. A source close to Ardalan's wife reports her saying, "This has happened so fast we've had no time to pack." Ten days later they were gone. It is not possible to determine whether the sudden transfer is directly connected to this magazine's investigation, but such haste is not usual.



The danger posed by alleged participation of members of Congress in these Iranian Embassy sex-and-drug parties is political rather than moral. At the very least their activities open them to compromise by SAVAK. The use of sexual favors, entrapment, and blackmail have been long favored by intelligence services as means of recruiting agents, especially agents of influence.

Both the senator and the congressman have been firm proponents of Iranian-supported legislation, as their voting records on the floor and in committee show. It is reasonable to question whether a relationship can be inferred from their participation in these parties and their voting records on matters dear to SAVAK and the shah.

However, evidence of graver SAVAK tampering with the American political process has been obtained—evidence which points to the buying of the support of a president of the United States by the shah and his secret police.

In early 1974 a SAVAK operation transported $1 million from the shah's private Swiss bank account to the Committee to Re-elect the President—Nixon—via a Mexico City bank. A telegram from Geneva banking sources confirms that this transfer from Geneva to Mexico City occurred.

A participant described the operation this way:

"In February or March 1974, a million dollars was transferred from the shah's account at the Schweizerische Bankgesellschaft to the Banco de Londres y Mexico in Mexico City. [Iranian] Ambassador Amir-Aslan Afshar, who was then ambassador to Mexico as well as the United States, went down to pick it up. A member of his staff who accompanied him brought the money up to the embassy in Washington in the diplomatic pouch. Afshar counted the money himself in his office and then put it in a suitcase. He and his bodyguard drove to the Committee to Re-elect the President and gave it to officials. I don't know precisely who."

A witness reports that when Ambassador Afshar recounted this story to a group of Iranians at the embassy, he added, tellingly, "Now we own Nixon."

The CIA's Special Relationship

"We do not make agreements for their [*SAVAK's*] *activities in our country."*

—CIA Director Stansfield Turner,
March 9, 1977

"There is a tacit agreement between our two governments about our operations here and yours in my country. On the basis of a 1959 bilateral security agreement between Iran and the United States, we are obligated to exchange information regarding the national security interests of both parties. . . . Your CIA has been very helpful in these matters."

—Manoutchehr Ardalan, Iranian
Embassy press-and-information
counselor, July 26, 1978

The shah's matter-of-fact admission to Mike Wallace in October of 1976 that SAVAK operates in the United States with the knowledge and consent of the United States government touched off a controversy which left a secretary of state, a State Department spokesman, and a director of the CIA looking very much like liars.

At an October 27 press conference, a grave Henry Kissinger, then secretary of state, responded, "It is not correct that the United States is aware of the fact that Iranian intelligence personnel are checking on individuals living in the United States or keeping them under surveillance." He announced that a State Department investigation of Iranian activities would be undertaken.

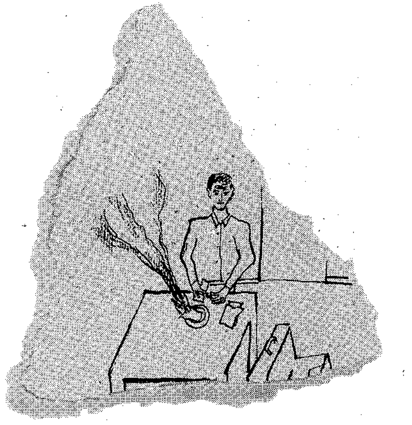
Twelve days later, Alfred L. Atherton Jr., assistant secretary of state for Near Eastern and South Asian Affairs, paid a visit to Ambassador Zahedi to inform Zahedi that the United States would tolerate no illegal activities by SAVAKs in the United States. A State Department spokesman reported the next day that no evidence had been found to confirm "allegations of any illegal or improper activity and the Iranian embassy has assured us that none of its officials are committing any such activities." Official explanation: The shah had made a mistake. Case closed.

While a request under the Freedom of Information Act for a copy of the Kissinger report was denied by State Department officials, new documentary evidence of State Department and other United States–agency collusion with the Iranian government in an operation against a United States citizen was obtained.

Nasser Afshar, a United States citizen since the early 1950s, is an Iranian dissident, the publisher of the *Iran Free Press*. Documents he has won through a Freedom of Information Act suit establish State Department cooperation with SAVAK at the time Henry Kissinger was secretary of state.

One document labeled "confidential" is a cable from the United States Embassy in Tehran to the secretary of state, dated May 1973, three years prior to Kissinger's denial. It requests further information for transmission to the Iranian government on the issuance of a passport to Afshar. Four paragraphs of the cable were deleted. The remainder reads:

> 5. DCM [deputy chief of mission] said that embassy was generally aware of Afshar's activities in U.S., including Iran Free Press, and agreed that Afshar's performance was scandalous and his efforts to mount anti-Iranian campaign in U.S. extremely unfortunate. In fact in last two years embassy had several times raised with Department question whether Iran Free Press could be closed down. Matter had been carefully studied but lawyers had concluded that under U.S. laws there was regrettably no basis for such action. As for U.S. passport, embassy was not informed on this aspect of case and would ask Department for full report.
>
> 6. FYI embassy files include message (Tehran 2932, Jan. 19, 1967) indicating Afshar had U.S. passport in 1967. End FYI.
>
> 7. Comment: In dredging up this case it occurs to us that GOI [government of Iran] is putting us on notice and indirectly suggesting that we tidy up as much as possible anti-Shah elements in U.S. to reduce or avoid untoward incidents or anti-Shah demonstrations during his forthcoming visit to U.S.
>
> 8. Action requested: All relevant information on circumstances leading to issuance of U.S. passport to Afshar which we can pass to GOI.



The document was sent by Richard Helms, the U.S. ambassador and former CIA director.

The involvement of other agencies is suggested by the routing instructions which appear at the top of the cable. Copies were sent to the CIA, Department of Defense, National Security Agency, the United States Information Agency, and the National Security Council.

Sources report that this "special relationship" between U.S. government agencies and SAVAK continues to the present. Nowhere is this better illustrated than in the CIA's continuing liaison with the Iranian service.

Since SAVAK's inception in 1956, the CIA has trained, equipped, and advised SAVAK officers.

A State Department spokesman confirmed that 175 SAVAKs are currently undergoing training at the CIA's McLean, Virginia, facilities. This is down from the last five years' average of 400 per year. CIA officials refused to comment.

Some sensitivity to the dangers SAVAK operations in the United States present can be found in the Department of Justice. Senior Justice aides report that Attorney General Griffin Bell, early this year, gave orders to the FBI to investigate activities of so-called "friendly intelligence services" in the United States. An investigation of allegations that the Iranian Embassy provided plane tickets and hotel rooms for pro-shah demonstrators in Washington in November 1977 is under way. If the allegations are true, the activity would be prosecutable under the Foreign Agents Registration Act.

This Fall, TWA'S Getaway Tours to Europe are priced even lower.

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*Per person, double occupancy. Prices quoted for November departures. Prices subject to change.

This is the affordable Fall on TWA. Because we have new low airfares, many of our Getaway* tours to Europe are priced even lower than last Fall.

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In fact, TWA's Getaway tours to Europe make travel this Fall more affordable than ever. To find out all the details see your Travel Agent, or call TWA.

TWA

FALL PREVIEW

...Autumn is the best of all possible seasons in this, the best of all possible cities. The proof, if proof is needed, is here...

The summer was smashing, make no mistake. We drank too much, ate too much, sunned too much, and sinned in our infinite varieties. But now it is the autumn of the year, and we are back where we belong. And our own certainty is that there is no time like fall in New York City.

We walk with more confidence, we positively bounce. We dismiss every notion of New York's oft-desperate state—financial troubles, strikes, crime—with desperate optimism. We are filled with hopes of overachievement, dreams of great struggles won.

What makes this fall unique—well, to be honest, what makes every New York autumn unique—is the excitement, the enchantment, and the unexpected of the season. Bright new lights erupt on the scene, while more familiar faces return like old friends to grace our theaters, concert halls, and gathering places. There is much—almost an awesome amount, in fact—happening and going on.

About all the people, places, and phenomena we have highlighted herein, one important thing must be said:

Each is likely in several and separate ways to influence the Way We Live and the richness of our lives. And not just through the fall, either.

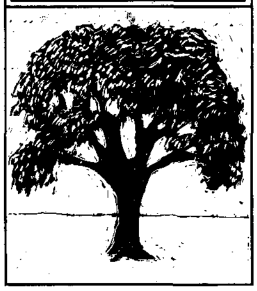
Without further ado, let the celebration begin.

Illustration by Nina Duran

LIVING IN STYLE

ARCHITECTURE

FALL PREVIEW

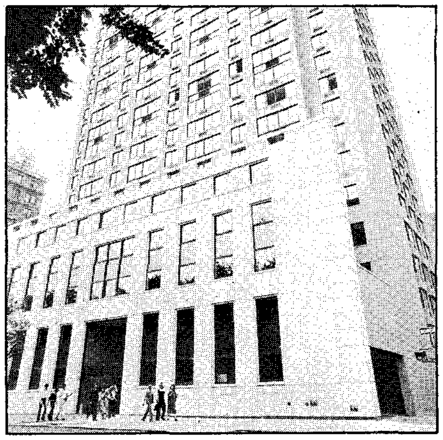


When it comes to private residential housing in this city, this fall may be remembered as the time when things finally began to look up. Three of the city's most active real-estate developers have major buildings headed toward completion on the Upper East Side, and all three structures break away in significant directions from the white brick boxes that for so long have been the curse of the neighborhood. The buildings vary in quality, and it should be said at the outset that none comes close to offering the luxurious space and solid construction of a good pre-war apartment house. And at least two of the three buildings owe their better designs in part to pressure from the surrounding community, which was concerned that buildings on such prominent sites as these not be built to the city's usual mediocre standard. But that makes them no less worth taking seriously.

The most controversial of the three newcomers—and surely the most conspicuous—is 800 Fifth Avenue, the 33-story tower that occupies the site of the old Dodge mansion at the corner of 61st Street. The developers are Bernard Spitzer and Marvin S. Winter, and the architect is Ulrich Franzen in association with Michael Schimenti. Eight Hundred Fifth does not look like any apartment house ever built in New York or anywhere else. Its tower of yellowish brick is a huge mass, set deeply back from the street behind a five-story base built right out to Fifth Avenue. The base, which is intended to carry across the lines of the Knickerbocker Club, just north of the building, and of the base of the Hotel Pierre, just to the south, is fronted with a wall of limestone that is higher and wider than the base itself, like a high-toned version of the false fronts of a western frontier town. The sides have notches with windows to allow diagonal views; the rear, lively setbacks and rounded balconies, is altogether different.

What to make of all this? Franzen's interest was not in creating a pure, self-contained object; he wanted a building that would take its form from the things around it. Hence the stage-set front as a gesture to tie the building to its Fifth Avenue neighbors, the less formal rear to reflect the hodgepodge skyline of the East Sixties. It's all a wonderful idea, but nothing, absolutely nothing, can offset the fact that the building is too big. It is a hulking mass—set with its wide side to Fifth Avenue, unlike the more graceful Pierre—and nothing will ever make it look little. It's a pity, because Franzen is onto something, and some of his design gestures are splendid in themselves. The rear façade is handsome, and the limestone wall looks fine when seen from Fifth Avenue.

Indeed, 800 Fifth Avenue looks best from the pedestrian's view. When 1001 Fifth Avenue, across from the Metropolitan Museum, is finished, it will be the opposite—fine from across Central Park and ridiculous from the sidewalk. Here, architects Philip Johnson and John Burgee were called in by the Kalikow Construction Corporation to fix up a design by Philip Birnbaum for a slender tower. Johnson and Burgee, like Franzen, have been moving rapidly away from conventional "modern" architecture lately, and they, too, chose to take their cues from the classical buildings next to their site. The result is an almost brazenly rearguard building—lots of classical moldings which are carried across from this building's neighbor, inspiration, and foil, McKim, Mead & White's great 998 Fifth Avenue apartment house of 1910. The problem is that the moldings are horizontal, the tower's bay windows are set in vertical stripes, and the whole thing clashes. Making it more confusing still is a fake mansard, propped up like a billboard so that it looks fine from afar but pretty silly from just below.



False front at 800 Fifth Avenue.

Ironically, in such company it is the one "modern" building, 265 East 66th Street, that looks old-fashioned. A glass tower with rounded corners, No. 265 was designed by architect William D. Wilson of Gruzen & Partners for developer Sheldon H. Solow, long known as an earnest architectural patron. Its 47-story shaft is a nice counterpoint to Manhattan House, across the street, and a desperately needed bit of relief from the oceans of white brick, but it is hard not to feel a sense of déjà vu here—it is a glass box built just at a time when most architects, for reasons of energy as well as aesthetics, are going back to masonry. This is the greatest proof of all of how backward New York luxury housing is, for old-fashioned as this design is, in Manhattan today it looks avant-garde.

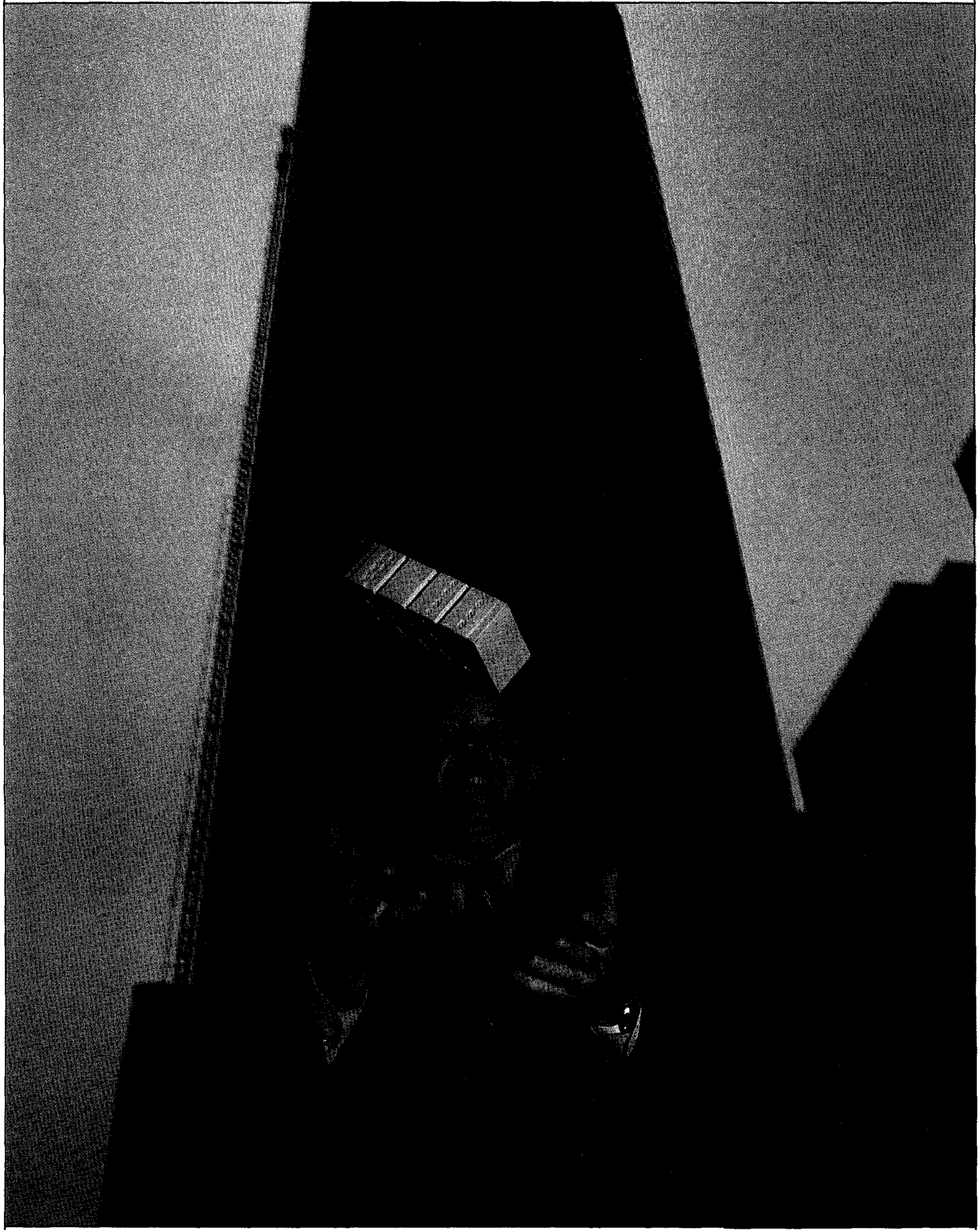
Still, there's a lot about 265 East 66th to be praised. There will be a handsome, high lobby space, which is being done in association with designer Ward Bennett, and a swimming pool on the top floor—indoors, so that residents can look out through the strikingly curved glass wall as they swim.

The curved wall yields especially attractive corner apartments with rounded glass-walled rooms that are worlds ahead of standard boxes. Round columns descend through these spaces, and they are a surprisingly positive element, not an intrusion at all. The columns are thin on the upper floors and, as their load increases, thicker below. Detailing is better in this building than the norm, too—white Formica and ceramic-tile floors, rather than kitschy "Mediterranean" kitchen cabinets.

The layouts, on the other hand, are a bit more adventurous at 800 Fifth Avenue, where two apartment lines have round or elliptical foyers and rooms are very spacious for this age. Progress comes slowly—but maybe by now even real-estate developers are sick of looking at nothing but white brick rabbit warrens. **—Paul Goldberger**

Photograph by Charles Baum

"...Progress comes slowly, but maybe by now even real-estate developers are sick of white brick rabbit warrens..."



Splendor in the glass: *Architect William Wilson did not follow the trend back to masonry for 265 East 65th Street.*

Photograph by Jeré Cockrell

SYLVIA SYMS

NIGHTLIFE

FALL PREVIEW

The title of "singer's singer" is a dubious honor. It usually is given to the artist more appreciated by his peers than by the public, to one who performs for "special"—i.e., small—audiences. For more than 30 years Sylvia Syms has been a singer's singer, working in scores of nightclubs and musicals across the country, becoming well known without becoming famous. Her one unequivocal hit, in fact, was back in 1956—a recording of "I Could Have Danced All Night" in double-quick time, which sold more than a million copies. "Sylvia," says a friend, "was born to be on Channel 13."

As "popular music" came to mean Elvis Presley, the Beatles, and the Rolling Stones rather than Cole Porter, the Gershwins, and Rodgers and Hart, Sylvia Syms came to find fewer outlets for her work; but as more people have come to treasure the latter type of songs, she has become recognized as one of their best interpreters. Cy Coleman, Billie Holiday, Duke Ellington, and Frank Sinatra have been among her enthusiastic admirers, and thousands more have lately been packing nightclubs to hear her, at a time when she is singing better than ever. Her next New York appearance will be at Michael's Pub, where, on October 17, she will begin a three-week engagement, singing songs from the films of Fred Astaire.

A few years ago she was the subject of an adoring *New Yorker* profile by critic Whitney Balliett, who, praising her "powerful contralto" and "elegant bell-like" diction, called her "the premier female singer" on "the upper levels of American popular singing."

"Whitney did a good job," she says now, "except he made me sound like a real Goody Two-shoes. Every time he has me saying, 'Oh, dear,' I was really saying, 'Oh, shit.' "

Sylvia Syms does not look like my mother's idea of a nightclub singer. In fact, in the dim light of a midtown restaurant, she could *be* my mother. Only 60 inches high, she is what Damon Runyon would have called "a wide Judy." She was born Sylvia Blagman in Manhattan the year Fred Astaire starred with his sister, Adele, in *Stop Flirting*. "I was a chubby girl," she says, "who grew into a chubby teenager and then into a chubby adult and finally" — she grins — "into an adorable chubby middle-aged woman. When I meet people I haven't seen for years, they always tell me, 'You haven't changed a bit,' but in my case they really mean it. I don't mind, though; I had a wonderful time getting to look this bad."

Sylvia—after two minutes' acquaintance it is unthinkable to call her anything else—has been in love with Fred Astaire since she saw him in his first featured role, in *Flying Down to Rio*, in 1933. Her program will include its title song and proceed through the whole Astaire canon, down to *Finian's Rainbow* (1968). The evening will be a tribute to most of the great songwriters of the century as well—Cole Porter wrote for Astaire, as did the Gershwins, Vincent Youmans, Dietz and Schwartz, Jerome Kern, and Irving Berlin—and will be presented more elaborately than most nightclub performances. There will be printed programs and back projections of scenes from Astaire films, and during the third week of the engagement, A & M Records will record an album with the same title as the show: *Sylvia Syms Celebrates Fred Astaire*. Sylvia has also commissioned a Ginger Rogers–style gown for the occasion, a black chiffon number trimmed with drifts of ostrich feathers.

"Fred Astaire was the most *elegant* singer," says Sylvia. "Other good singers were like a baroque piece of silver; he was like a heavy piece of sterling with a plain monogram. I think he's been one of the most influential singers of this century—he and Bing Crosby and Tony Bennett and Nat King Cole and Frank Sinatra. And he was very disciplined. He and Mr. Sinatra are the most disciplined men I've ever known. [After years of close friendship, it is unthinkable for her to call him anything else.] He had the ability to express what he had to *economically*, without going around the block six times. Where did he get it, that boy from Omaha? Where did it come from?"

Sylvia can pinpoint more precisely where she got it from. "I sang before I could speak sentences," she says. "I sang in the baby carriage, but I never knew how I wanted to sing till I heard Billie Holiday. Wherever she went I followed; wherever she played I would go. I used to hear three shows a night, standing in the checkroom because I was underage. Billie was the greatest person I ever met in my life. She treated me like I was angel-food cake. I was dumb enough to resent being compared to her—I guess I thought I'd just made myself up out of my own head. But she didn't let me get away with that. One night I was singing at a club and all of a sudden I heard this voice call out from the back of the room: 'Sing out, baby! Let them hear everything I ever taught you!'

"When I told my father I was going to be a nightclub singer," she continues, "he said, 'You will die of a horrible disease in the gutter.' I've had plenty of diseases, but never any of that kind. [Sylvia suffered a broken arm and two broken legs in an automobile accident a few years ago. She has also had an operation to remove part of one lung.] My mother's still alive and still bossing me around as much as ever. Last year, when I gave a concert at Town Hall, I introduced her as my 79-year-old mother. Afterward, she scolded me. 'Sylvia,' she said, 'you shouldn't say I'm 79. That's not nice.' I said, 'Why not?' She said, 'It makes you look too old.' "

We finish lunch (she, waving a fork at my quenelles, urges me to finish my "gefulte fish" because I am too thin) and look for a taxi. She is concerned about her photograph, to be taken that evening. "Will you make me adorable, honey?" she asks.

"Sylvia," I urge, "do not worry. You will be adorable. You will be glamorous. You will be the Queen of the Night."

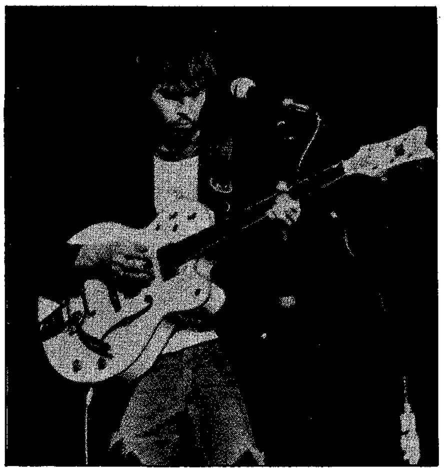
Sylvia likes this but is dubious. "Well, I don't know," she says. "There are too many guys in this town who'll fight me for that title."—**Rhoda Koenig**

"... 'I sang before I could speak, even in the baby carriage,' says Sylvia Syms, who has been called 'the premier female singer'..."

A lovely night to be caught in the rain: *Sylvia Syms sings songs from Fred Astaire's films at Michael's Pub from October 17.*

Photograph by Larry Williams

"...LaBelle and Neil Young, Irish music and progressive jazz..."



Neil Young at the Garden.

ROCK RECAST

Fans of **Neil Young** would probably prefer to hear him in a smaller venue than Madison Square Garden, but they won't stay away when he plays there on September 28. One of the braver and more personal performers in the rock pantheon, he risked losing his audience in the early seventies with a series of non-commercial albums that many considered too morbid. These albums are being recast as masterpieces, however, and in any case his newer material is more accessible—1976's "Long May You Run," for example, is an endearing love song to a car.

DISCO BELLE

While her real power only rarely comes through on records, **Patti LaBelle's** performances can be explosive, and the really explosive ones are almost always in concert. Patti at her best is Patti partying with an audience of fans, and you can see her that way at City Center, September 20 to 24. Topping the bill? Richard Pryor. Should be explosive.

Patti LaBelle: Simply explosive.

CABARET HIGHLIGHTS

Everyone's waiting to see the **Yale Whiffenpoofs** at the Ballroom (October 3 to 7), but one of the real highlights of the cabaret season has to be **Joe Papp's** stint there, September 26 to 30. You can also look forward to **Andre DeShields** (September 12 to 24), **Charles Ward** (September 26 to October 1), and **Barbara Cook** (November 14 to December 3), all at Reno Sweeney; the **Chick Webb Orchestra** at Michael's Pub, through September 23; and, of course, **Bobby Short** at the Carlyle, September 26 to December 31.

The amazing Al Green.

APOLLO REVIVED

Bessie Smith, Duke Ellington, Billie Holiday, Aretha Franklin, and Gladys Knight are just a few of the artists who have played the Apollo over the years, and now this theater is back, after a two-year closedown. Proof that its high standards have survived intact: **Al Green,** September 27 to October 1.

PROGRESSIVE ROCK

In 1969, King Crimson gave a new meaning to the term "progressive rock" with *In the Court of the Crimson King,* an album notable for its complex rhythms, tortuous melodies, and gloomy, "metaphysical" lyrics. Nine years later, the cream of the progressive bands—Bill Bruford, John Wetton, Allan Holdsworth, and Eddie Jobson—have gotten together to form **U.K.** Their music is still complex, tortuous, and "metaphysical," but the quality is undeniable, and they're at the Palladium on **October 6.**

U.K.'s Eddie Jobson.

TRADITIONAL IRISH

While the amateurs are having fun at the Irish Pavilion sing-along, the experts are sitting at home talking about the bodhran player they heard three years ago in that Ballyferriter pub. Experts and amateurs will unite when **The Chieftains** play Carnegie Hall on October 14. A group who can claim much of the credit for the wider audience traditional Irish music has been reaching of late, the Chieftains open our ears to the complexity of the Celtic heritage and lose none of its spell. Don't be afraid to tap your feet.

Cleo Laine sings at Avery Fisher.

DAZZLING JAZZ VOICES

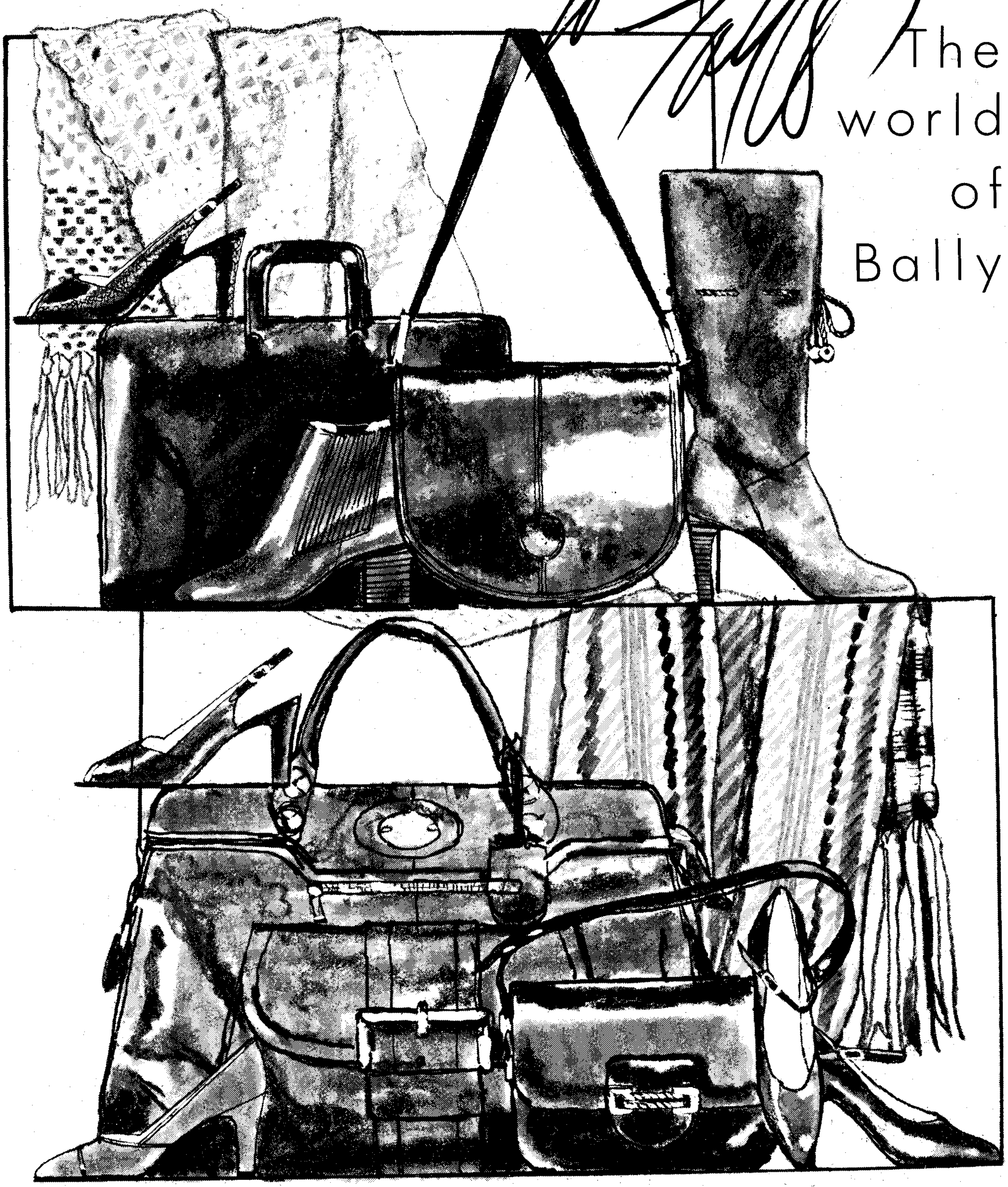
Time with **Sarah Vaughan** is time with a small sun, and being with her at Avery Fisher Hall on November 26 should help stave off the cold of the coming winter for a while. To further constellate the season, Fisher has **Cleo Laine** booked for October 6. Like the Divine One, Ms. Laine has a voice of dazzling range and flexibility, and she too can be relied upon to keep things hot.

—David Frankel

Photos: top left, Chuck Pulin; top right, Merry Alpern/Goldsmith Studios; center, Lynn Goldsmith; bottom left, Chuck Pulin

classics in action

Lord & Taylor



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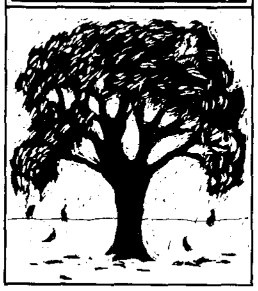
RITA MAE BROWN

BOOKS

FALL PREVIEW



"I can't help it, I'm just a natural optimist. You could put me down on the shore of Alaska without a blanket and I'd find something to be cheerful about," says Rita Mae Brown over the phone from California, talking through the haze of a second-degree pollution alert. In a second-degree pollution alert, you can see for about two blocks ahead of you, but you aren't supposed to go out of the house. That suits Rita Mae fine, since she hadn't planned to go out anyway.

Rita Mae Brown is a phenomenon, the heroine of one of those weird stories of publishing success that everyone who has ever tried to write a book dreams of. There are other authors who have become successful without benefit of the big New York publishing houses: Rod McKuen or Robert Ringer, of *Winning Through Intimidation,* for instance. But the second of these books was a middlebrow "Me Generation" self-help book, and who knows, maybe Rod McKuen's poetry offered winning help for intimidated wives.

Rita Mae's book was a little different. To begin with, it was a novel. For seconds, it was a novel about a lesbian. For thirds, it was a funny book. If there is one fact on which ten out of ten publishing pundits would chorus agreement, it is that funny first novels about lesbians do not sell.

"Well, of course I tried to get it published in the regular way," says Rita Mae in her bouncy, small-town-cheerleader voice. "I took it to publishers and I took it to agents and got every door slammed right in my face, and then you see I knew some of the people at Daughters, Inc., which is a small feminist press dedicated to helping young women writers, and they said, 'Well, let us do it,' and I said, 'Okay,' and that was that."

Now, if there is anything it doesn't take a publishing pundit to tell you, it is that funny first novels about lesbians published by small presses with names like Daughters, Inc., do not sell.

Nevertheless, *Rubyfruit Jungle* was published five years ago. And it sold 80,000 copies in hardcover. (Five thousand copies is considered just wonderful for a first novel.) And then, eventually, somebody at Bantam, the biggest paperback house of all, figured out what was going on, and they paid a quarter of a million dollars for the paperback rights. And they've been selling like flapjacks since, hundreds of thousands of copies.

"We never did figure out how that book sold so well in hardcover. It was word of mouth mostly. We figured that for every copy that was sold, six or seven people must have read it, because of the incredible volume of fan mail I got. It seemed to have gone from hand to hand to hand. That book was almost impossible to get hold of. Most of it sold through mail order. People wrote in for it or found it through little tiny counterculture bookstores," she says.

What *Rubyfruit Jungle* was, and is, is one of those goofy, touching books about adolescents—"young men from the provinces," they used to be called—who encounter sex and sophistication and the big city, and bumble through an odyssey which has something to do with universal growing-up experiences. *The* book of our time is *The Catcher in the Rye,* but of course the genre is classic. Books about young *women* from the provinces are not, however, so common. Books about young lesbians from the provinces are rarer still.

But it worked. Was it autobiographical? "Well, you use what you know. I cleaned it up to get it published! Molly's nicer than I am. But . . . it was, I would say, the book of a very young woman. Which I was."

Rita Mae has also published two books of poetry, a book of feminist essays, and a second small-press novel, which flopped. She also, for ten years, was a street-level feminist organizer, first on the Lower East Side among older Russian women and young, white middle-class dropouts—"a very volatile group of people"—and then in Washington with black women. And with gay women. "It was a brutal experience in all, but I don't regret it, for the insights I gained were incredible. The forces against your outside group, whatever that group happens to be, are pretty uncompassionate."

This fall, Rita Mae will publish another novel, her first to come through a standard publisher, in this case the venerable, usually staid Harper & Row. *Six of One* reflects none of these urban experiences. It is set in a tiny town in southern Pennsylvania, rather like the one Rita Mae Brown was born in. It begins in 1909 and ends in 1980, hopping around to tell the stories of the women who are the town characters, matriarchs, what-have-yous—the women who, in any small town, become the subjects of a lot of gossip and legend, both affectionate and malicious.

"I think the whole book is about relationships, making connections, whether sisters or friends or lovers or —husbands. Actually I think the book is rather southern. The South allows itself eccentrics, and, of course, if you're going to be a writer it's fabulous to grow up with that, which I did in a way.

"This is not a snapshot of people I grew up with. But let's say that there *were* two sisters whose relationship has fascinated me ever since I was a child. And Cora, who is my favorite character in the book, all heart—that's why I called her Cora—is based on my grandmother."

And the glamorous lesbian lady?

"Oh, well."

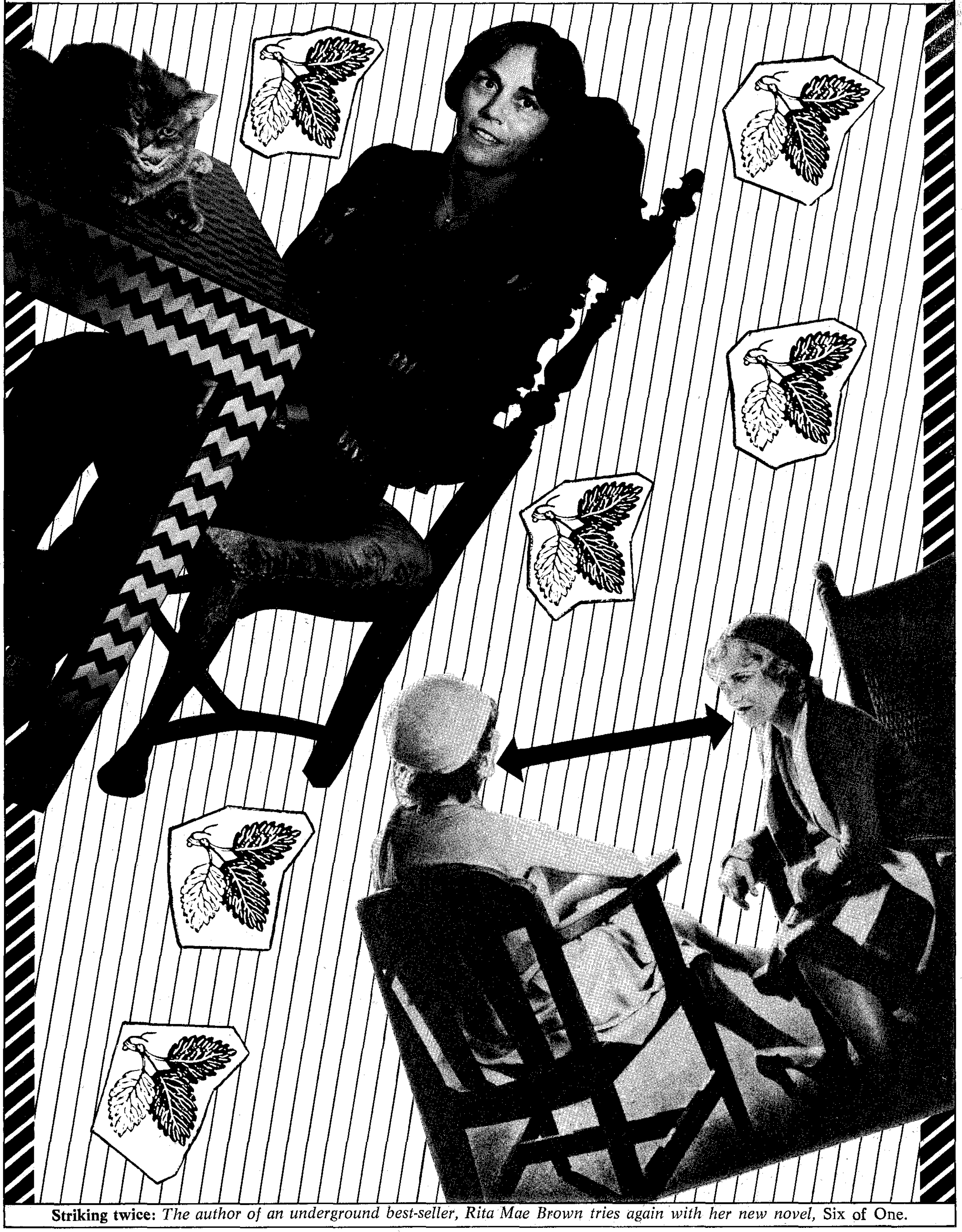
But life, on the eve of publication, looks good. Rita Mae is going to write a movie, which she has wanted to do ever since Visual Arts film-school days. Harper is happy—a nice big first printing. And Rita Mae is as cheerful as an Eskimo with a polar-bear rug.

"You know, my mom, who is 73, keeps telling me that it gets better. But my life is so good now that I can't imagine it getting any better. She swears it does. So I figure the only thing to do is to live to the year 2044 and work my buns off and see if she's right. Like Al Jolson. Remember? 'You ain't seen nothin' yet!' "

Such optimism, through the California smog, is unnerving. But catching.

—Alice K. Turner

"... Rita Mae Brown's Rubyfruit Jungle *sold 70,000 copies in hardcover. Not bad at all for a small-press lesbian first novel..."*



Striking twice: *The author of an underground best-seller, Rita Mae Brown tries again with her new novel,* Six of One.

Illustration by Charles Churchward

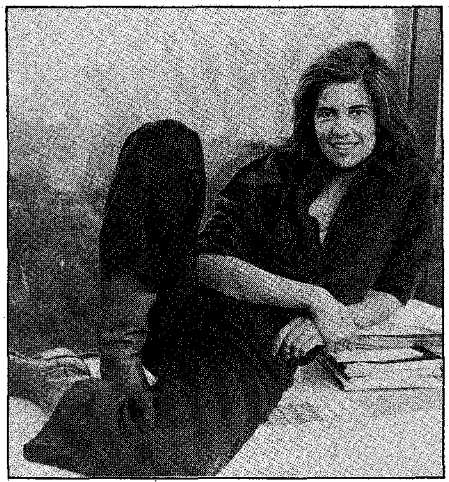
"... Novels by Updike, McMurtry, Wills, Renault, and Grass ..."

No sooner do we get back from our leisurely summertime reading, it seems, than the fall season is upon us, bursting with amusing books! beautiful books! compelling books! fascinating books! true-life-adventure books!

Anyway, here are some fall books you might like:

MAKE-BELIEVE

The Coup, by John Updike (Knopf). "About contemporary Africa, set in the imaginary sub-Saharan state of Kush" is the publisher's laconic description of Updike's new novel.



A collection from Sontag.

I, etcetera, by Susan Sontag (Farrar, Straus and Giroux). Eight short stories, written over the past fifteen years, make up this first collection.

The Stories of John Cheever (Knopf). The first collection of Cheever's stories—61 in all—including "The Swimmer" and "The Enormous Radio."

Faggots, by Larry Kramer (Random House). This novel of the world of Fire Island parties and New York discotheques bids fair to become a *succès de scandale.*

1985, by Anthony Burgess (Little, Brown). "Fiction/criticism" describes this investigation of and counter-novel to George Orwell's prophetic book.

The Flounder, by Günter Grass (Harcourt Brace Jovanovich). The latest novel by the author of *The Tin Drum,* about a man who becomes the lover or husband of eleven cooks.

Somebody's Darling, by Larry McMurtry (Simon & Schuster). A Texas-cum-Hollywood novel, by the author of *The Last Picture Show.*

The Praise Singer, by Mary Renault (Pantheon). The author's latest novel of ancient Greece, this one of a sixth-century poet in a tyrant's court.

Zoot-Suit Murders, by Thomas Sanchez (Dutton). A thriller set in Los Angeles during World War II, mingling fascism, movies, cult religions, and political murder.

Vixen 03, by Clive Cussler (Viking). African terrorism by the man who raised the *Titanic.*

TRUE FACTS

A Distant Mirror: The Calamitous 14th Century, by Barbara W. Tuchman (Knopf). A revisionist history.

The Bettmann Archive Picture History of the World, by Otto L. Bettmann (Random House). In lieu of recounting the story of civilization in 44,600,000 words, Dr. Bettmann has chosen to tell it in 4,460 pictures.

The Times Atlas of World History, edited by Geoffrey Barraclough (Hammond). Want to trace the Mongol hordes or the Persian conquests? History-at-a-glance with more than 600 pictures.

American Caesar, by William Manchester (Little, Brown). A revisionist biography of the most celebrated "old soldier" of the century, General Douglas MacArthur.

The Red Raven, by Lilli Palmer (Macmillan). An autobiographical novel by the actress who wrote the lively memoir *Change Lobsters and Dance.*

Memoirs of a first lady.

The Times of My Life, by Betty Ford with Chris Chase (Harper & Row). The autobiography of a controversial first lady.

CHAPTER TWO

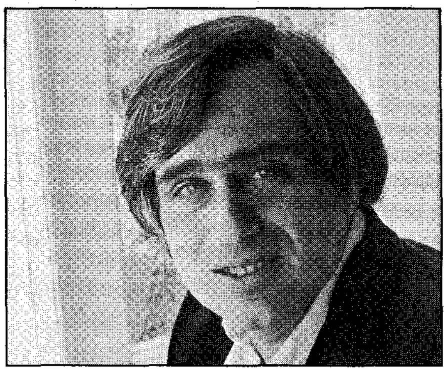
War and Remembrance, by Herman Wouk (Little, Brown). In this sequel to *The Winds of War,* Wouk takes the family Henry through World War II.

Second Generation, by Howard Fast (Houghton Mifflin). In this sequel to *The Immigrants,* Fast takes the family Lavette through World War II.

The Affairs of the Generals, by Hans Hellmut Kirst (Coward). In this sequel to *The Night of the Generals,* Kirst takes the generals through World War II.

OUR GANG

Several books on the fall list are by *New York* contributors. They include:



Epstein on a coup d'état.

Cartel, by Edward Jay Epstein (Putnam). Harvard, the CIA, and the shah of Iran figure in this adventure novel of sex, violence, and oil.

The Restaurants of New York, by Seymour Britchky (Random House). A revised, updated version of ruthless reviews.

How to Eat Like a Child, and Other Lessons in Not Being a Grown-up, by Delia Ephron (Viking). A subversive text.

Nielsen's Children, by James Brady (Putnam's), a book about a female talk-show hostess who joins a network news show, to the dismay of the old-line anchorman (fiction).

Visions of Glory, by Barbara Grizzuti Harrison (Simon & Schuster). A study of the Jehovah's Witnesses by a former member.

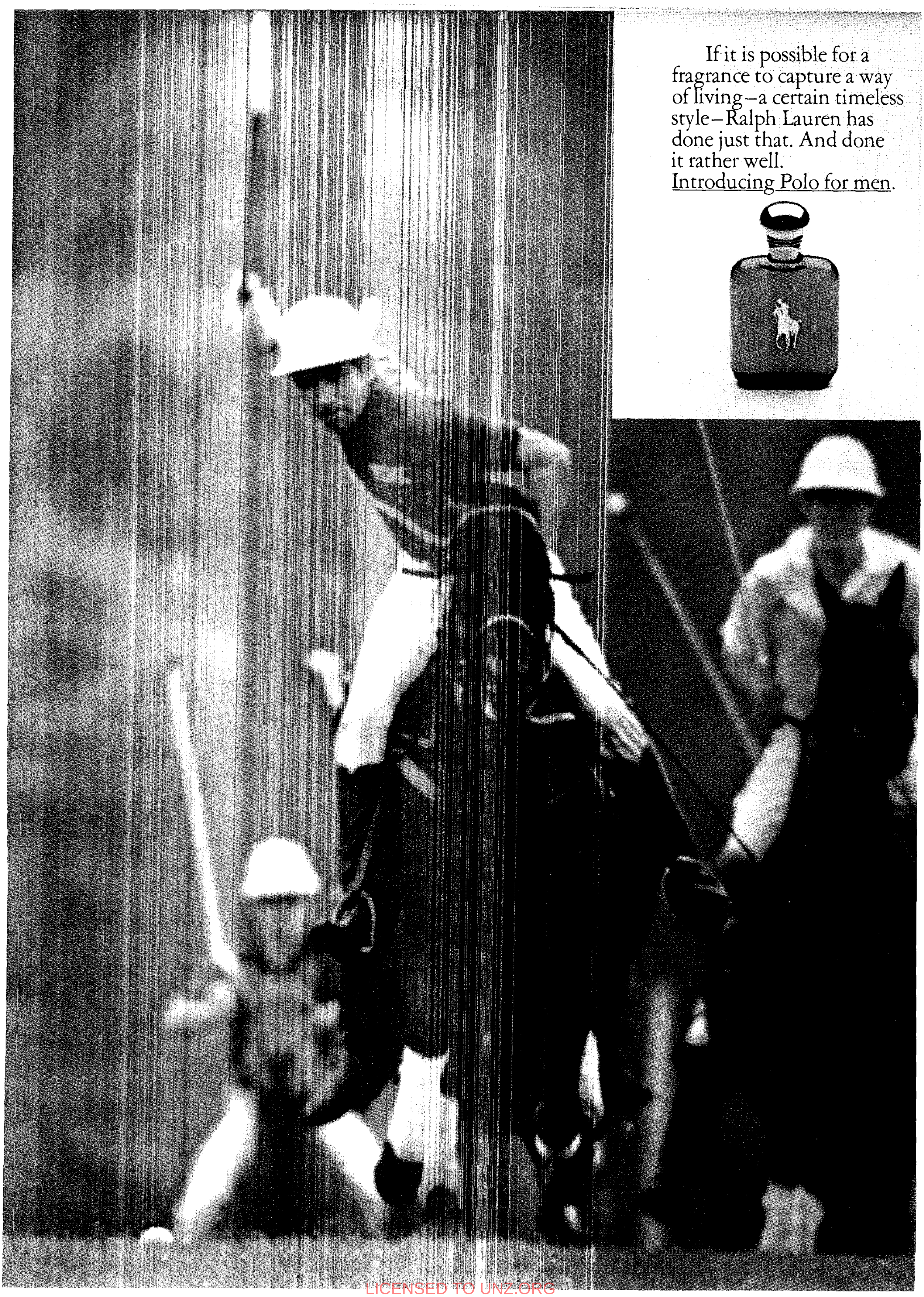
Murder at Elaine's, by Ron Rosenbaum (Stonehill). Fictional mayhem among the Upper East Side literary set.

The Literary Dog, edited by William Maloney and Jean-Claude Suarès (Berkley). The noble creature, in pictures and prose.

Russia in Revolution (1900–1930), Jean-Claude Suarès (Holt, Rinehart & Winston). A heavily illustrated volume on the social-cultural explosion in Russia.

At Button's, by Garry Wills (Sheed, Andrews and McMeel). A first novel, "of deception and deceit." ▬

Photos: left, Thomas Victor; center, David Hume Kennerly; right, Joan Bingham



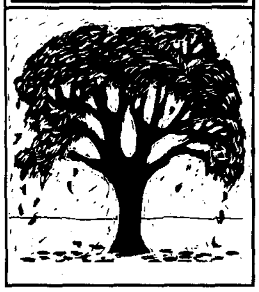
If it is possible for a fragrance to capture a way of living—a certain timeless style—Ralph Lauren has done just that. And done it rather well.

Introducing Polo for men.

ARTHUR LEVITT JR.

BUSINESS

FALL PREVIEW



From his post at the duchy of capitalism, Arthur Levitt Jr. seems an unlikely champion of the little guy. Yet early this year, when he was named chairman of the American Stock Exchange, Levitt launched an active campaign to extol the individual investor and the small-business man. "The unsung heroes" of the American economy, he calls them, as he parades about the country (100,000 miles in the past eight months) chatting with local politicians, addressing all sorts of business groups, testifying before one congressional committee after another (four to date). "My goal," he never tires of telling his audiences, "is to bring Main Street back to Wall Street."

Or, rather, to Trinity Place, where the bustle on the Amex floor goes on despite a major expansion of the aging facility to cope with a ground swell of new business. These are exciting times for the nation's second exchange, and even those who are a little leery of Arthur Levitt's highly visible style agree that the new Amex chairman has added to that excitement.

He puts in twelve-hour stretches at the office when he's in town, "plus an average of four dinners a week." Associates say he is a challenging taskmaster, creative and stimulating. And no one seems more stimulated than himself: "It's the most interesting job I've ever had," says a man who started professional life as a journalist (with the Berkshire *Eagle)*, moved into advertising and promotion (at Time-Life), shifted to the cattle business (eastern representative for a Kansas City firm), and only then began a highly successful sixteen-year career on Wall Street.

Levitt inherited an exchange that has grown into much more than a stepchild for trading the stocks and bonds of tomorrow's Xeroxes and IBM's. In 1975, two years after the Chicago Board Options Exchange showed the way, the Amex itself unabashedly started handling those hot little items. Since then the average volume has quadrupled to some 56,000 option contracts a day, with no sign yet of leveling off.

The Amex now also trades odd-lot government securities, permitting small investors to cash in on the Treasury notes and other federal issues that the big institutions dominate. And this week the exchange moves into monetary commodities, trading futures in Government National Mortgage Association certificates—"Ginnie Maes" to the Street—with trading in gold and silver options now also a distinct possibility.

"We're a multi-product market now," boasts Levitt, sounding like the successful marketing man he has been for years. "I'm no longer asked, 'Will there be an Amex?' "

To survive, the Amex early on had to become an aggressive exchange that could round up new listings as fast as old ones graduated to the Big Board. That made it innovative—but a little pushy for some.

Now, Levitt, who carries a name prestigious in New York politics—as the son of our perennial comptroller—and who is widely respected in his own right within the financial community, brings a touch of class that the Amex has always lacked. Moreover, he is personable and highly popular on the exchange floor—powerful pluses in a club that has lately been rife with rumblings from the ranks.

Before accepting the $200,000-a-year-plus post at the Amex, Levitt was president of Shearson, Hayden Stone, a comer in the brokerage business that specializes in commodities. He had also been serving, unpaid, on the Amex board and had just been elected vice-chairman when Paul Kolton resigned as chairman under pressure from members who have for some time felt the staff to be too autocratic.

Levitt has certainly not quelled all the discomfiture at the Amex. He has already lost a face-off or two with the rank and file, and some members are quietly wary of his "little guy" campaign, which has the unmistakable ring of political base building. His contract with the exchange runs out in five years, when he will be only 52, and there are those who think Arthur Levitt Jr. would make a splendid candidate for something—maybe governor of New York State.

"He's a political guy," says one insider who asks not to be identified. "People are aware of it, all right. But as long as his personal ambitions and the interests of the Amex do not conflict, that's fine."

Levitt plays down any suggestion of a political career, saying—with obvious sincerity—that his chief purpose now is to carry on as the self-appointed spokesman for the silent majority of free enterprise. "The frustration felt by small business in America today is enormous," he declares. "Small businesses, growth companies, don't really have a voice in Washington."

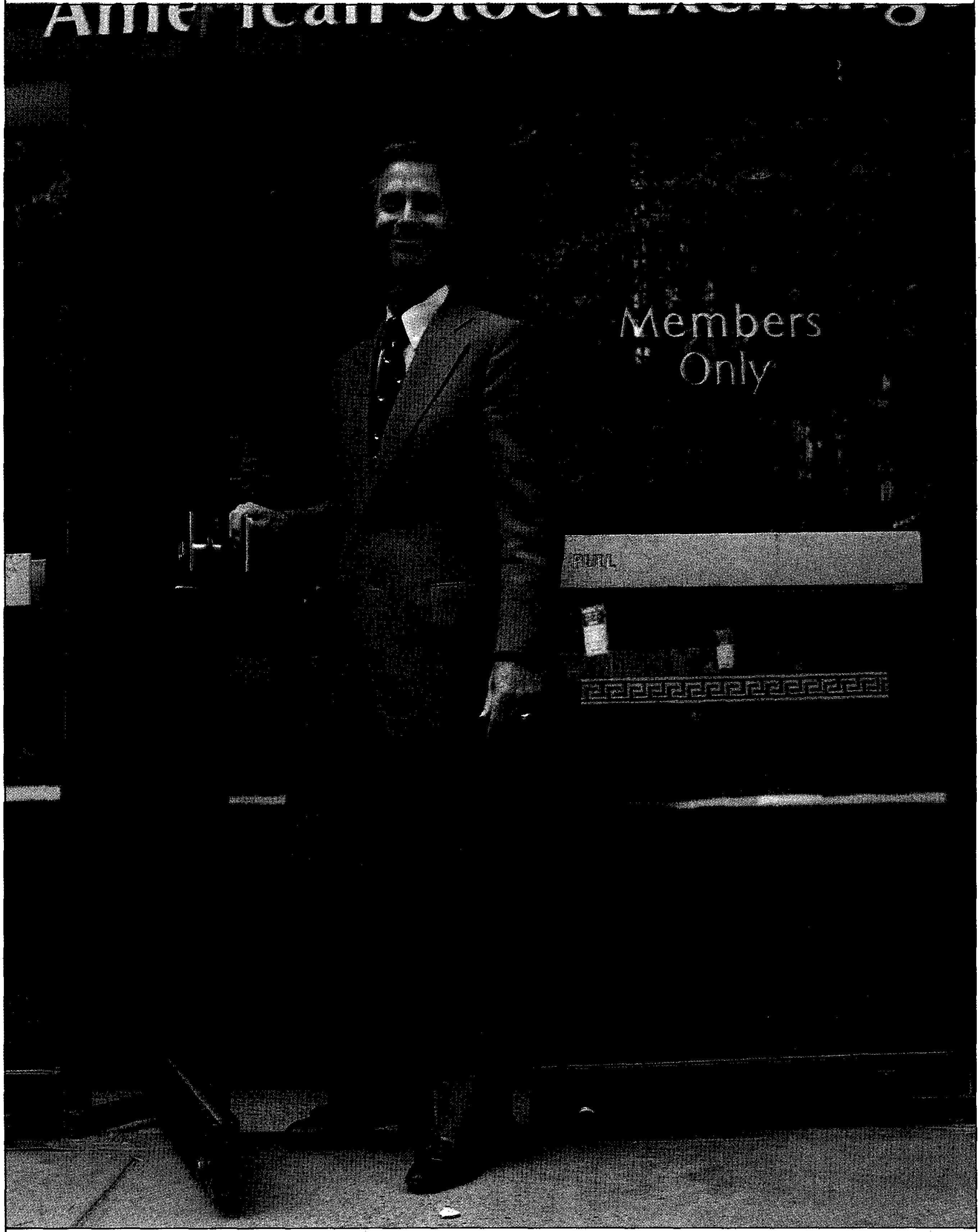
Like spokesmen for the big companies, Levitt is a regular critic of the current high tax on capital gains, but unlike them he is also opposed to some of the common alternatives. A bigger investment tax credit? "Our companies don't have the assets, so that kind of program is meaningless." Eliminate double taxation of corporate profits by exempting dividends from personal income taxes? "Most of our companies tend to plow their profits back into the business anyway."

As an alternative to these, he proposed last March that the government grant tax credits to individuals who invest in small companies. And now legislation to do exactly that has been introduced in both the House and the Senate.

The Levitts—he and his wife of 23 years, Marylin, have a son, 21, and a daughter, 19—keep a home in Connecticut (Westport) as well as an apartment in Manhattan. Levitt spends a lot of his weekends in Westport, developing and printing his own color photographs; he's an accomplished amateur who was considered too good to enter Shearson's in-house competition. Also he's an avid conservationist, and the family tends to take vacations outdoors, hiking, camping, and riding the rapids. He recently spent two days alone on a "survival course" in Utah's Cataract Canyon.

His reaction to this spree was characteristic: "It was," he reflects, "much more a cerebral experience than a physical one." **—Anthony J. Parisi**

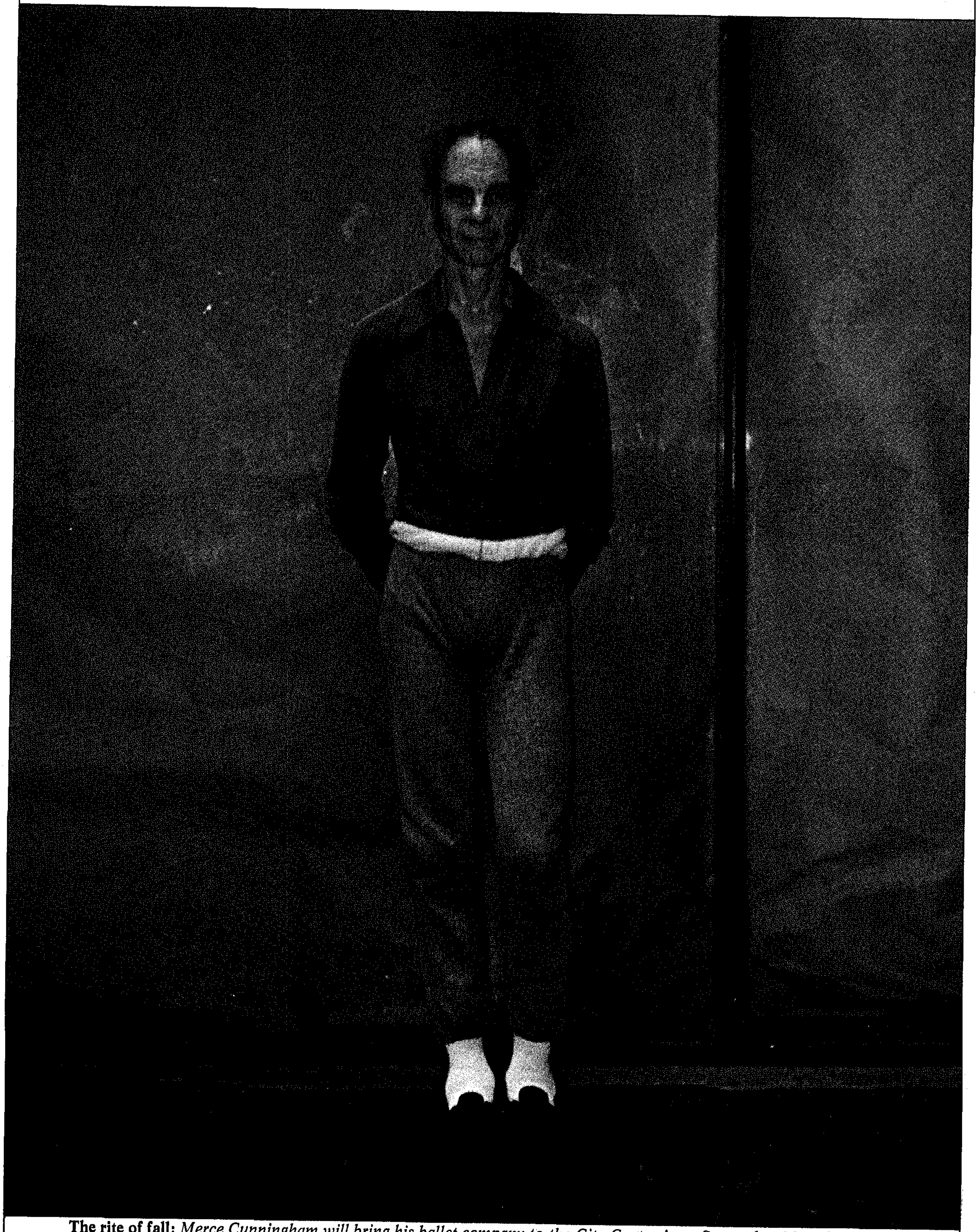
"... Some people think that when Levitt's contract with the Amex expires, he might make an excellent candidate for governor..."



Man on the Street: *Since becoming chairman of the Amex, Arthur Levitt has revitalized Trinity Place.*

Photograph by Jay Good

"... Merce Cunningham has the optimism of one who has yet to see the world catch up with his ideas, but has managed to survive ..."



The rite of fall: *Merce Cunningham will bring his ballet company to the City Center from September 26 to October 8.*

Photograph by Tito

MERCE CUNNINGHAM

DANCE

FALL PREVIEW

Merce Cunningham probably wouldn't care if his company never played the City Center. He'd like people to see his work, of course, but the main thing that interests him is making new dances and keeping the dancers around who enable him to do that. His steadfast insistence on these priorities through 25 years of poverty and comfort, idolization and scorn, has made him just about the last of the true dance revolutionaries.

The Cunningham City Center season, September 26 through October 8, is not the company's first uptown New York run, but, like almost everything else Cunningham does, it's not precisely like any of its predecessors. The 59-year-old Washington State native hasn't done this long a season of repertory works for many years. In general he feels it's too expensive to perform in most of the theaters here that are big enough to accommodate the large sculptures and hangings that form the backdrops for his dances.

So instead Cunningham gives open-space performances in his studio at the top of Westbeth and in the Roundabout Theater, with its big stage, small audience capacity, and minimal facilities for a big production. He tours for six to eight weeks at a time, no longer if he can help it, because touring is so hard on the dancers.

When we talked at the end of a hot August afternoon, he spoke of the growing audience for dance and the conservative tendency of much choreography today. His comments had the optimism of one who has yet to see the world catch up with his ideas, but who's managed to survive.

"There are so many new ideas, why do you have to go back? What good are stories? You can read those. I think the world is absolutely bursting with dance ideas. It's quite an amazing time for movement, and I think it's due to this shift from a word society to a visual society. Everybody thinks that you can build, make something new out of an old-fashioned style. You cannot. You have to make the whole thing new. If it's predicated on nineteenth-century style, it just doesn't function, it isn't interesting to me."

Cunningham's philosophy of dancing is that it ought to be useful and available and take many forms and still be interesting. Cunningham today still choreographs by chance operations rather than conventional and more subjective methods. "It frees your mind, opens it to different possibilities."

Since he does not choreograph to music or employ plots or psychological premises, Cunningham's dances are pure movement, movement of great intricacy, with many small shadings of mood and intensity. These come about simply by the way the dancing space is occupied and by the dancers' rhythms and speeds—the directions in which everyone is traveling, the pauses and repetitions, the body adjustments that can change the look of a movement.

In a company class I watched him give a few weeks ago in the big, airy Westbeth studio, it seemed that though he used a relatively small number of steps he employed a huge range of very precise differentiations in the scale between big and small, in the order in which speeds, directions, and body parts can succeed or accompany one another. I noticed that he was using eight directions around the dancers' body axis instead of the customary four (front, back, and two sides). This says a lot about Cunningham's sensitivity to space.

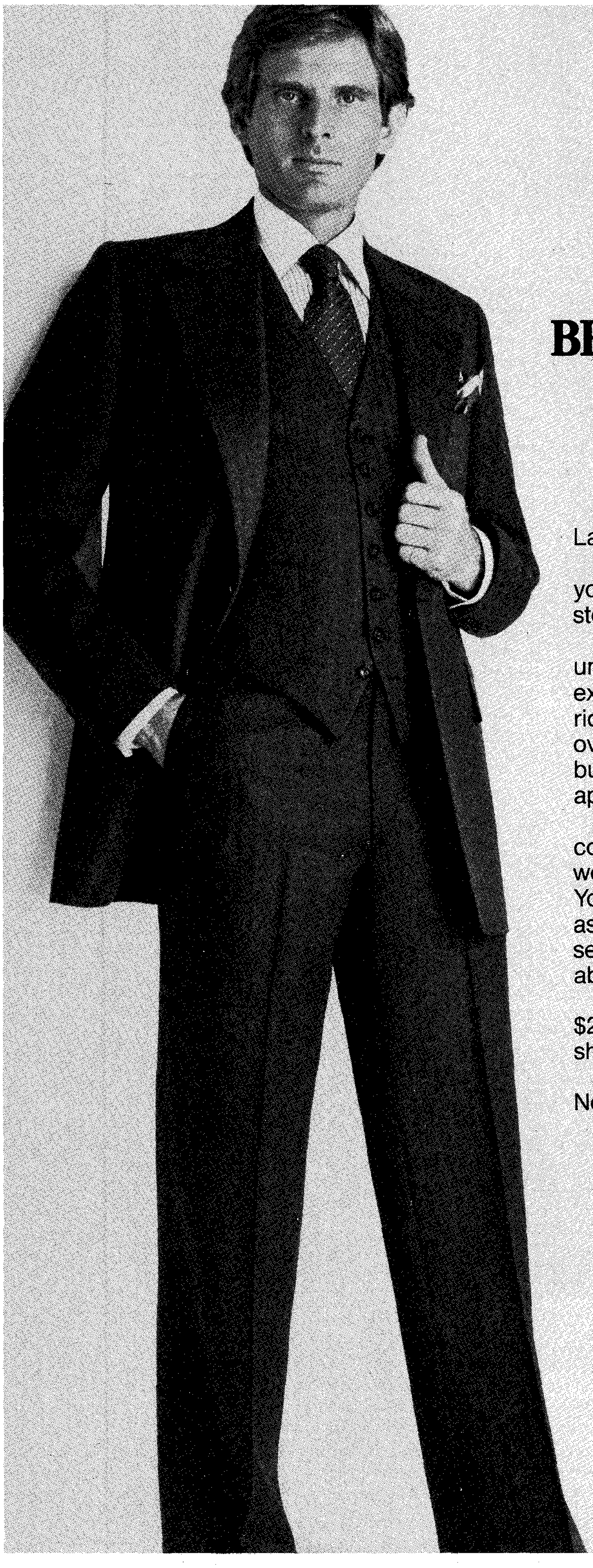
"There are two things about space," he said later, "where you go and where you face when you're going there. I started using eight directions when I was working in the round. In ballet, which is in a proscenium stage, you have only one front, and you use épaulement—the twist of the shoulders against the legs—to give the body a sculptural look. In the round, you're always front, so there are more possibilities."

Cunningham sometimes creates pieces that can consist of totally different choreography or occur in different sequence on different occasions. "Canfield" (1969) and "Landrover" (1972) were two. In 1973 he did "Changing Steps," which till now was never shown as a complete dance on a stage, only as movement episodes that appeared, in scattered or continuous sequence, throughout the collage pieces he called "Events." The Events are Cunningham's way of adapting to the variable performing spaces he finds on tour, everything from arenas to outdoor plazas to small studios. For each one he puts together a new arrangement of sections from the dances in the company's current repertory.

It isn't surprising that Cunningham became interested in videodance, since he considers television one more possibility in the infinite number of ways dance can be seen. After taking a year off to learn video techniques, he made his first videodance, "Westbeth," in 1974, and with his associate, Charles Atlas, has made several others since. He'll rearrange one of them, "Fractions," as a stage dance to be seen for the first time at City Center. (The original video version will also be shown on cable TV September 18 and 21.)

Cunningham's interest in television, one suspects, has a great deal to do with its modernity; it's a medium of our times, one that fits in with his own aesthetic. "People seem to like our dance more these days," he told me. "At least they aren't bothered by the music, by the discontinuity. It's how they live now. With television they can create their own rhythms, switch from one thing to another, or listen to one thing and watch another. Then they go to the theater and see it too."

Merce Cunningham is not a media personality, even though he's one of the great stars of dance; he's simply too complex. Photographs don't capture the mobility of his expression, his childlike capacity for surprise, or the ancient shrewdness in his eyes. Yet, surrounded by people who guard his time and his privacy, he's not at all shy or inaccessible. He's perfectly willing to explain his techniques and theories. When he's all done, you feel that something's eluded you, that he hasn't really told you why he does it, where the energy comes from. But when you see his dances, their reasonableness grows on you—they make sense in ways more personal than you might ever have suspected.—**Marcia B. Siegel**



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"...Ballet, jazz, modern dance, and an all-male ballet company..."

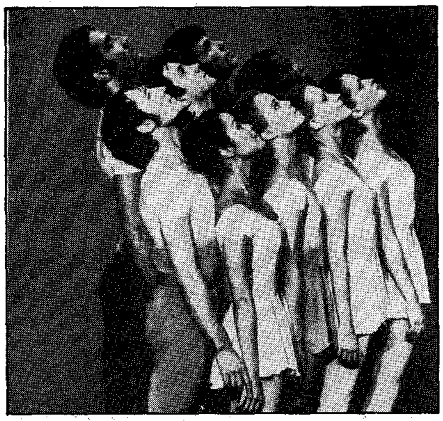
The Limón company's The Green Table.

BRUHN RETURNS

The José Limón Dance Company, continuing its newly established relationship with Erik Bruhn, will perform at the City Center 55th Street Theater December 19 to 24. Bruhn will make his debut in various Limón works as well as in a premiere choreographed by Murray Louis.

PUBLIC DANCING

There'll be a three-week season by **The Feld Ballet** at the Public Theater, 425 Lafayette Street. You'll see all the oldies (i.e., "Harbinger," "At Midnight," "Intermezzo," "The Consort," "A Footstep of Air") and a few new ones—"Danzon Cubano" and "Half Time"—all choreographed by Eliot Feld and danced by his small, dedicated, talented group. September 12 to October 1.



Eliot Feld's Harbinger.

DELACORTE RENDEZVOUS

At the breeze-swept Delacorte Theater in Central Park, from now to September 19, the New York Dance Festival, an annual free rendezvous of talent from across the country, takes place. Here are some of the names: Martine Van Hamel, Naomi Sorkin and Paul Russell, the Cliff Keuter Dance Company, Kuniko Narai and Luis Villanueva, Lucinda Childs and Company, the Joffrey II Dancers, Sophie Maslow Dance Company, Andy Degroat and Alan Lloyd—and many, many more. And to mention a few choreographers whose works will be seen: William Whitener, Anthony Tudor, James Cunningham, Bertram Ross, Dianne McIntyre, Vassily Vainonen, Barbara Roan—and many, many more. Delacorte's box-office number is 535-5630.

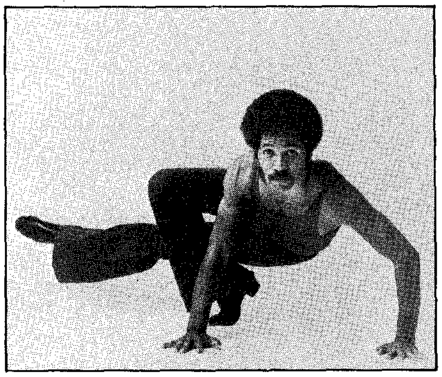
Andy de Groat (right) in Angie's Waltz.

HAPPY ANNIVERSARY

The Alvin Ailey American Dance Theater appears at City Center, where its twentieth-year celebration includes a gala opening-night performance with several former dancers, a season with five revivals, and a world premiere (as yet untitled). The season is from November 29 through December 17. The revivals, all of recent works, are "Flowers," "The Beloved," "Congo Tango Palace," "Toccata," and "Reflections in D."

THE BLACK RHINESTONE

Les Ballets Trockadero de La Karpova has a small season (six performances) with works designed by Anthony Bassae, who is La Karpova, prima ballerina, also known as the Black Rhinestone of Russian Ballet (formerly known as the Black Pearl). The dates of this all-male drag company are September 15 to 17, 22 to 24. You're guaranteed pleasure, laughs, astonishment, disbelief, and aesthetic delight—practically guaranteed, that is.



The Dance Umbrella's Fred Benjamin.

VARIETY PACK

Eight companies will be represented in the fall season of the **Dance Umbrella** (October 13 to November 12): the Fred Benjamin Dance Company (the first modern-jazz dance company to perform under its aegis), the Cliff Keuter Dance Company, Rosalind Newman and Dancers, Louis Falco Dance Company, Pearl Lang and Dance Company, Mel Wong Dance Company, Annabelle Gamson, and the May O'Donnell Concert Dance Company. This is a breathtaking array of the best in modern dance that exists today. The place, the Entermedia Theater, is at 12th Street and Second Avenue (691-3500).

BARYSHNIKOV REDUX

The New York City Ballet returns home to the State Theater on November 14 to furnish a generous season ending February 18. In this,its thirtieth-anniversary year, its repertory consists of all the old favorites, and we'll see Mikhail Baryshnikov in a new incarnation, performing in "Afternoon of a Faun," in the "Rubies" section of *Jewels*, in *Coppelia* with Patricia McBride, in *Other Dances*, and in many other works. You name them—he'll be in them.

CALIFORNIA DREAMING

For the first time since 1965, the **San Francisco Ballet** is visiting here, opening an eleven-performance stint at the Brooklyn Academy of Music on October 26. Nine New York premieres will be featured; some of the highlights will be Michael Smuin's full-length *Romeo and Juliet* and Lew Christensen's "Il Distrato." The San Francisco is America's oldest company and one of its best. **—Ruth Gilbert**

Photos: bottom left, Herb Migdoll; center, Lois Greenfield

HENRY FONDA

THEATER

FALL PREVIEW

To get to Henry Fonda's house in Bel Air, you have to drive up and up through endless curlicued roads lined with clumps of palms. The California sun glares through the foliage, and you feel like you're off to the Emerald City.

I pulled into the driveway and parked next to a pickup van on the baking-hot lot in front of the perfectly sprawling movie-star house.

Fonda, whose hearing aid works in a peculiar fashion, heard the car and ambled in from the garden, clutching a bouquet of flowers. He wore battered jeans, a work shirt so worn it will be merely threads by the next washing, mud-caked boots, and a baseball cap. "Is it that time already?" he wondered.

Just about. Into the house we went, Fonda's work boots clomping on the ornate Mexican tiles as we walked past chairs with seats needlepointed by Fonda, past the Fonda watercolors and oils hanging on the walls, and up into Fonda's darkly gleaming study.

He sat himself down. "Whew, I'm bushed. Took five gallons of honey out of the beehive today. Five gallons! And I've run out of chicken feed. Got to go up to Topanga to the feed store. . . ."

Henry Fonda is 73 years old. His face is weathered and road-mapped with wrinkles, his glasses are thick, and his teeth aren't his own anymore, but mind and body are still scrappy. If you called him "spry," Fonda might, just possibly, deck you.

You do all the gardening yourself? I asked.

"No, I'm not allowed to." He pointed to his heart. "Because of the pacesetter. They call it pacemaker, but I don't. I guess pacemaker is a better word." His heart, it seems, is a bit weak.

Don't call him a star, either. I did, and he looked pained. "You said it, not me," said the star of *Mister Roberts* and *12 Angry Men,* to name two out of dozens and dozens of plays and films.

Okay, "actor." Henry's been at it for 53 years now, longer if you count his boyhood in Omaha, Nebraska, when he didn't know you could get paid for it. Now he's opening on Broadway in *First Monday in October*—in which he plays Daniel Snow, a Supreme Court justice loosely modeled after William O. Douglas—September 19 at the Majestic. *First Monday* did a socko nine weeks at the Kennedy Center in Washington last winter.

"I play the great dissenter liberal in a head-on conflict with a reactionary Republican female judge. It's a very funny play, not fall-down funny, but the scenes and situations and the way this man talks. I have never heard audiences—even in *Mister Roberts*—rock and roll with laughter and break into applause in the middle of scenes the way they do in this play."

He feels very, very lucky to still be able to get work. Things were somewhat lean for a while, with only a few cameos and such, but then along came *Clarence Darrow.* Fonda was ecstatic. "Imagine, getting *Darrow* when you're 70 years old. Wow!"

Retirement? "I see no reason to retire. Work is like a holiday. The minute it wasn't fun I'd quit for sure and just paint. Other people are different—Cary Grant still has all his apples and marbles and he's a healthy and happy man, and if Jimmy Cagney got a script he wouldn't even read it; he's too busy painting on Martha's Vineyard."

The phone started ringing. Fonda stared at it. "Has it been going very long? I can't always hear. . . . Hello? No, she's not here right now. Who? Who? Jasmine from Charles Jourdan. I'll tell her." He hung up. "Jasmine from Charles Jourdan. I'll forget and Shirley will kill me."

Shirley is Fonda's wife, a 44-year-old former airline stewardess. They've been together fifteen years now, and Henry loves her dearly. The other four marriages are not a favorite topic. "The first one hardly counts," he said, "it was so short. The second one was successful; it produced Jane and Peter. The others were dry runs. Dry runs in the sense of mistakes. I don't feel like a many-time-married man."

Shirley takes good care of him, makes sure he takes naps every day, and he describes them as a fairly quiet couple. "We go out at the most twice a week. I'm not particularly outgoing. Although I'm better now, having become successful, knowing people like me. I didn't think people liked me when I was a boy. I was so *painfully* shy. I grew up afraid to kiss a girl. I went steady with a girl for two years in college and I never kissed her. I just couldn't bring my hands up to touch her shoulders. Darling girl . . . never married."

Luckily, people usually leave him alone—he says he'd quit the business if they didn't—although Fonda is often approached by men his own age who think he looks familiar and must be somebody they went to school with. Then they get embarrassed and go away.

Once, in Philadelphia, Fonda was eating alone in a restaurant and noticed a woman, also alone, at another table. The next day he received a note from her at his motel, complaining that he never smiled the whole time he was dining. "Stop writing right now and look at me," Fonda demanded in the middle of this story. I obeyed. His face broke into a hideous grin, and he brought an imaginary fork up to his mouth. "Now doesn't that look ridiculous? If I did that you'd think, that guy is nuts, wouldn't you?"

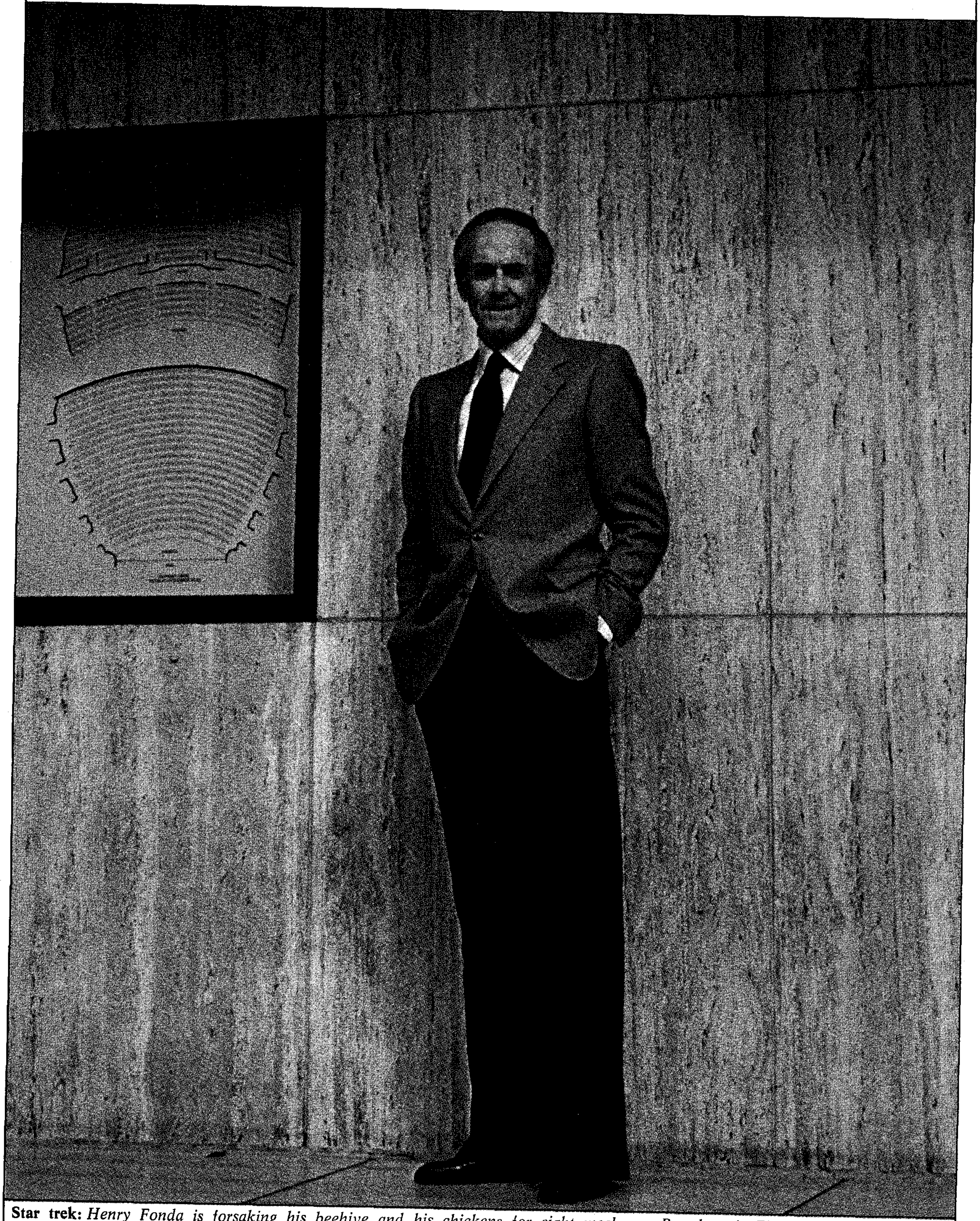
We took a tour through the house and Fonda showed me his paintings. They are in the Andrew Wyeth mold and very, very good. One little oil, portraying ancient envelopes and historical documents, made me go weak. Fonda had reproduced all the lettering, including the postal cancellations, absolutely perfectly.

We took a tour of the grounds, all two acres, and Fonda showed me his 47 fruit-bearing trees, his raspberries, the beehive, the chicken coop, the compost heap, the pool. "Did you ever see a banana actually growing before?" he asked, pointing proudly.

"Won't you hate to leave all this?" I asked.

No, no. He loves New York, and working is his therapy. "It's so great for a shy man. I'm not shy onstage because I've got a character to hide behind. I'm called a neurotic son of a bitch in New York because I'm not throwing up in my dressing room on opening night. But I can't wait to get back on that stage."—**Cynthia Heimel**

"...At 73, Henry Fonda is about to open again on Broadway. 'The minute working wasn't fun,' he says, 'I'd quit and just paint'..."



Star trek: *Henry Fonda is forsaking his beehive and his chickens for eight weeks on Broadway in* First Monday in October.

Photograph by Pat Shamroy

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UNUSUAL MUSICALS

Remember the haunting Alan Bates film of several years back, **King of Hearts**? The one where the asylum residents rebel and take over? That's the source of a same-named musical starring Millicent Martin, slated for the Minskoff October 22.

Would you believe a country-western interpretation, set in rural Kansas at the turn of the century with toe-tapping hoedowns, of John Millington Synge's great play *The Playboy of the Western World*? Well, that's what **Back Country,** set for Broadway next month, is all about. We're still waiting for *The Little Raskol*, though, the musical-comedy version of *Crime and Punishment*.

Flowers for Algernon: It began as a novella, was transformed into a television show. You probably remember it as the movie *Charly*. After that, it became a play. If you can bear the suspense, its next transmutation will be as a musical, opening next February with a cast to be named later.

SEEMS LIKE OLD TIMES

Jack Weston, last seen on Broadway in *California Suite*, takes the stage at the Lunt-Fontanne October 5 for a new production of the 1926 George and Ira Gershwin musical **Oh, Kay!** The book's by Thomas *(Annie)* Meehan, after P. G. Wodehouse and Guy Bolton's original.

Bedlam will reign at the Minskoff on October 22 when the cast of King of Hearts *takes over the asylum. At top: Millicent Martin (standing, in white) and Pamela Blair (sitting).*

Romanticism department: **The Kingfisher** is a love story in which a man and woman are reunited after a 40-year split. Lindsay Anderson is the director, with Rex Harrison and Claudette Colbert (yes, Claudette Colbert) as the winning couple. December 6 at the Biltmore.

REVUES

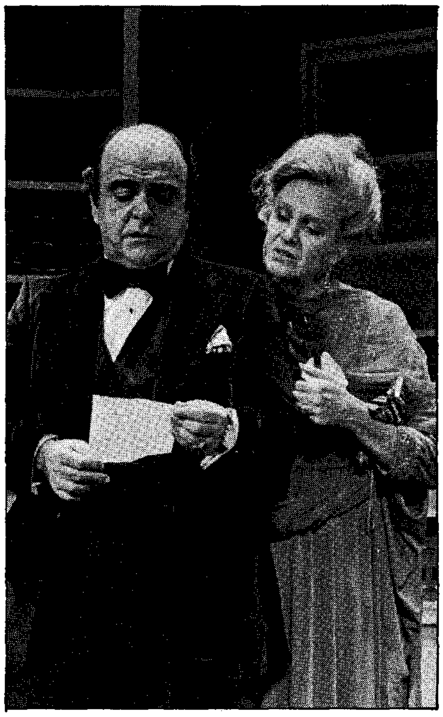
What more can you say about Eubie Blake? Only that a new musical revue based on the work of this, New York's classiest and jazziest nonagenarian, will open next week at the Ambassador. It's called **Eubie!** needless to say, and that should be recommendation in and of itself.

Last season, the Manhattan Theatre Club blessed us all with *Ain't Misbehavin'*. And on November 8, the company will begin a month-long run of **A Lady Needs a Change,** a revue of the songs of Dorothy Fields, who wrote the lyrics for such tunes as "I'm in the Mood for Love" and "The Way You Look Tonight."

PUBLIC THEATER

Excitement always runs high at the Public Theater, and this fall is no exception. On September 26, the house that Papp built will shelter **Sleeparound Town,** a new musical about "the delights of puberty," yet—starring Carrie *(Star Wars)* Fisher. October 24, we'll be served **Drinks Before Dinner.** The author is E. L. Doctorow, who scored such a success with *Ragtime* that he thought it time to try his luck with a play. Christopher Plummer will star, Joe Papp is producing, and Mike Nichols directs. Not bad for a start. A little later in the season, on December 19, the Public will bring us the latest effort by the girl with the golden guitar, Elizabeth *(Runaways)* Swados. Curiouser and curiouser it is, with her transformation of **Alice in Wonderland** into a musical romp, featuring the soon-to-be-ubiquitous Meryl Streep singing the title role. And, in case you haven't had your fill of the film version, a stage version of **The Umbrellas of Cherbourg**—directed by Andrei Serban with a new translation of the French lyrics by Sheldon Harnick—is also set to debut down at Astor Place.

LOVE AND LAUGHS



Coco (left), Page in Broadway, Broadway.

Terrence McNally is back in town with a new comedy called **Broadway, Broadway,** starring Geraldine Page and

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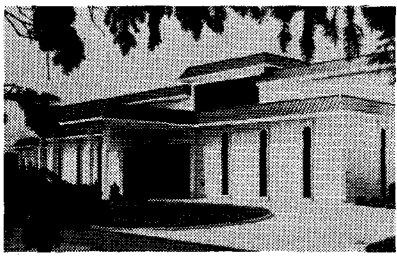

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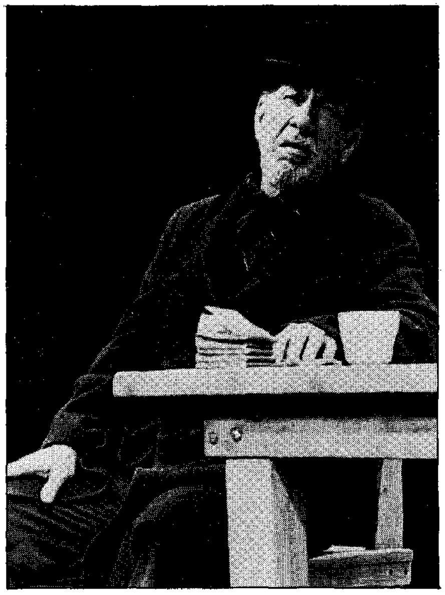
James Coco. The setting is a producer's party the night of a big opening, and the conversation allegedly drifts by filled with lots of gossipy allusions. October 8 at the Eugene O'Neill.

If we had to guess about this season's hottest ticket, it might be ventured that **Ballroom** will be the show with the lines that reach from Shubert Alley to Times Square. The reason is that the show's creator is Michael Bennett, whose last musical—in conjunction with Joseph Papp—was something called *A Chorus Line.* Dorothy Loudon (the harried Miss Hannigan from *Annie*) and Vincent Gardenia are the stars in this adaptation of the much acclaimed television play *Queen of the Stardust Ballroom.* December 13 at the Majestic.

SERIOUS BUSINESS



José Ferrer emotes in White Pelicans.

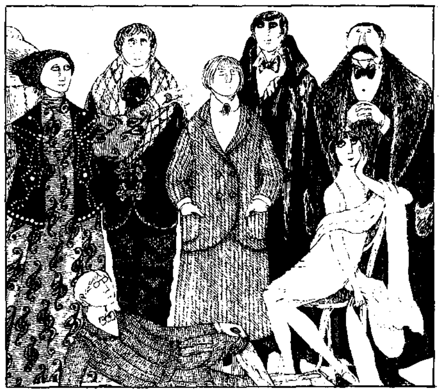
José Ferrer stars in **White Pelicans,** a two-character drama about men in an Arctic wasteland. Written by Jay Broad, who also directs. In October at the Theatre de Lys.

On November 18 at the ANTA, Edwin Sherin, a busy man this season (he's also directing *First Monday in October;* see page 70), will direct Howard (*The Great White Hope*) Sackler's new play, **Semmelweiss,** which stars the elegant Colin Blakely.

Gogol's classic play **The Inspector General** opens in a new production September 21 at the Circle in the Square. Bringing the lines to life will be Theodore Bikel, Max Wright, and Helen Burns, who was so marvelous in last season's *Catsplay.*

And Off Broadway, **Game Plan** will open September 14 at Theatre Four. Starring Fred J. Scollay, the drama concerns small-town politics and a father's relationship with his two sons.

SINNERS



Gorey sketches the stars of his Stories.

Pardon the pun, but the name of the show is **Gorey Stories.** It opens at the Booth on October 23, and in this musical, Broadway's batman, Edward Gorey, has eighteen of his bizarre tales dramatized using his uniquely designed costumes and sets as backdrops for this gothic madness.

From left: Timothy Landfield, Glenn Close, Paxton Whitehead in The Crucifer of Blood.

The Crucifer of Blood: What do the following have in common—Christopher Lee, Basil Rathbone, and Paxton Whitehead? Answer: By October, all will have played Sherlock Holmes. Mr. Whitehead's debut as the legendary sleuth comes in a new play based on the Arthur Conan Doyle characters, September 28 at the Helen Hayes.

Eagerly awaited is **Sweeney Todd,** Stephen Sondheim's new musical comedy about the barber with a proclivity for very close shaves. Hal Prince is the director and his stars are Angela Lansbury and Len Cariou. Mid-February at the Uris.

AND SAINTS

St. Mark's Gospel: It's exactly what the title says—a recital of the complete King James version. The great news is that it stars the marvelous Alec McCowen in a one-man tour de force; the bad news is that, alas, it is running for just three weeks, through September 24 at the Marymount Manhattan Theater. **—Gerard Kavanagh**

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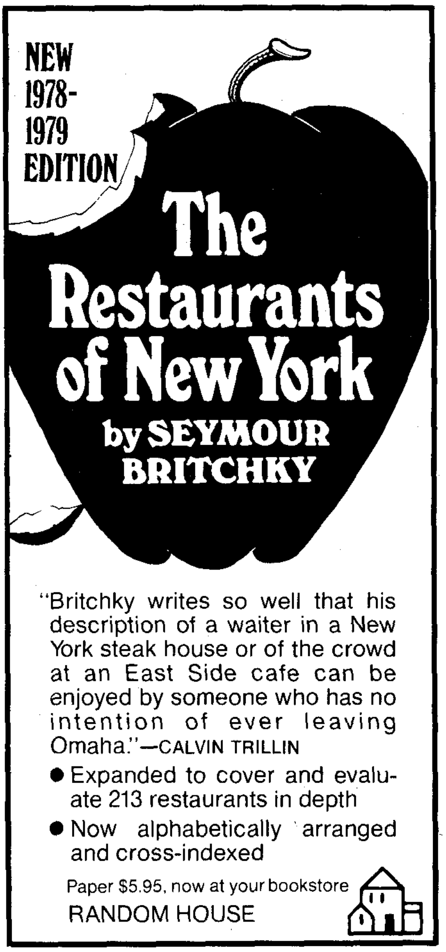

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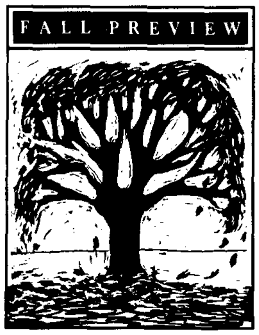
LINDA MANZ

FILM



When she was fourteen years old, Linda Manz, a scruffy angel-faced kid from Yorkville, was chosen for a bit part in Terrence Malick's Days of Heaven. *But what began as a minor role grew into the pivotal characterization in this spectacularly photographed movie about the lives and times of itinerant farm workers in the Texas panhandle prior to World War I. Linda portrays the younger sister of Richard* (Looking for Mr. Goodbar) *Gere, who is one point in an ill-fated romantic triangle filled out by Brooke Adams and Sam Shepard. The film's action is tied together by the thread of Linda's tough-voiced, streetwise voice-over narration. Recently, in her agent's office, this four-foot-eleven-inch, 90-pound, Marlboro-smoking bantam delivered some similarly astute observations about herself.*

I grew up right on 78th Street—between Second and Third. My block. I swear, if I get enough money I'm going to buy the whole block. I could throw all the mean people out.

My grandmother's been there for like 40 years, and I moved in with her since I'm two. The way that happened was this: We were standing in a train station—I was in the middle, my mother and father on one side of me, and my father asked me if I wanted to go with him to see my aunt or do you want to go with your mother to see your grandmother? My aunt used to baby-sit me every day, so what the hell do I want to go to her again? So I picked Ma to Grandma. When we came back, the apartment was taken by someone else, all my mother's wedding stuff and beautiful furniture was gone, all my stuff was gone, he was gone, and nobody ever heard of him ever since then. I was thinking about hiring a detective and finding my father to beat his brains out.

My mother used to have a good job though. She used to be a diet aide—whatever that is. And she cleans people's apartments in buildings like this. But now she can't find a good job. She only got a little baby-sitting job, she only makes $35 a week right now. I get along good with her, but sometimes—you know, I'm in an annoying or pissy mood, I'll just take a swing at her and make her cry. Does she hit back? Yeah, but she don't hurt. I mean, I could pick her up and slam her up around the room.

I know I could be like some kids—"Ma, I'm leavin'. I'll go get a boy, go da-da-da-da. . . ." No, there's a lot of things I could do. I mean, I could walk on the streets, I could shoot and do drugs, but I don't like that; it don't sound right. But I'm staying with my mother. And I intend to stay with my mother until one of us dies.

I went to P.S. 158 since kindergarten. Never got an Excellent or an A. When I graduated to the seventh grade, I was at junior high school for like a month at most and then my mother discovered the Quintano's School. You had to be in the ninth grade to get in, but my mother paid the thousand-dollar tuition, so they said they'd skip me. It's an acting school for young professionals. Patty Duke used to go there and Brooke Adams used to go there.

But I guess it was for kids who can't stand school. And for kids who want to be something. Like at that school, a lot of producers come in and check out people. But I just went there. And one day, the movie people called the office and the office said, Would you like to try out for a movie? I said "Why not?" But I was really all dirty. Like if you had a kid and somebody said, "Wow, I want you to be in a movie," you'd bring the kid home, give it a bath, clean it up, put some nice clothes on it, take it over. But I came out of the school like a filthy pig. I was doing something, you know, with clay and mushy paints. And I was a *yeech!* And I came up here to see Barbara, the casting director, smoking a cigarette. She pretended she was a cop and I used all blue language.

This was the first acting I ever did. I mean, when I was little I used to put on my mother's hat and shoes, used to have a mike, one of those fake mikes—I still do this every night when I'm not doing nothing. Not *excellento,* but better than nothing.

Making the movie was fun though. I was up in Calgary for three and a half months. And I got to do a lot of things I never even dreamed of. Like climbing out that window on bed sheets. Never would I do that. I was scared when they put me on the ladder standing on the ledge. I looked down. Started shaking—but I got over that. They had even put a boy in my dress that looked like me—maybe he'd be braver. He cried. But I didn't fall.

I did my own stuff. They just told me to talk. Yeah, they told me what it was about and I could use my own lines and I just did it. The narration took a year. We kept going in and out of studios, doing a little here, a little there, do it over. It just kind of happened—it was Terry Malick's idea. I never seen a man work harder than he did. He stays up all night in the editing room. Cut, listen. Next day he works, without a day's sleep, keeps going, day after day. But it's nice the way he did all the scenes, nice colors and blends. And I like the way the movie came out. It's about a man who had nothing, a man who had everything, and a woman who loved them both. And me, the troublemaker in the middle of them.

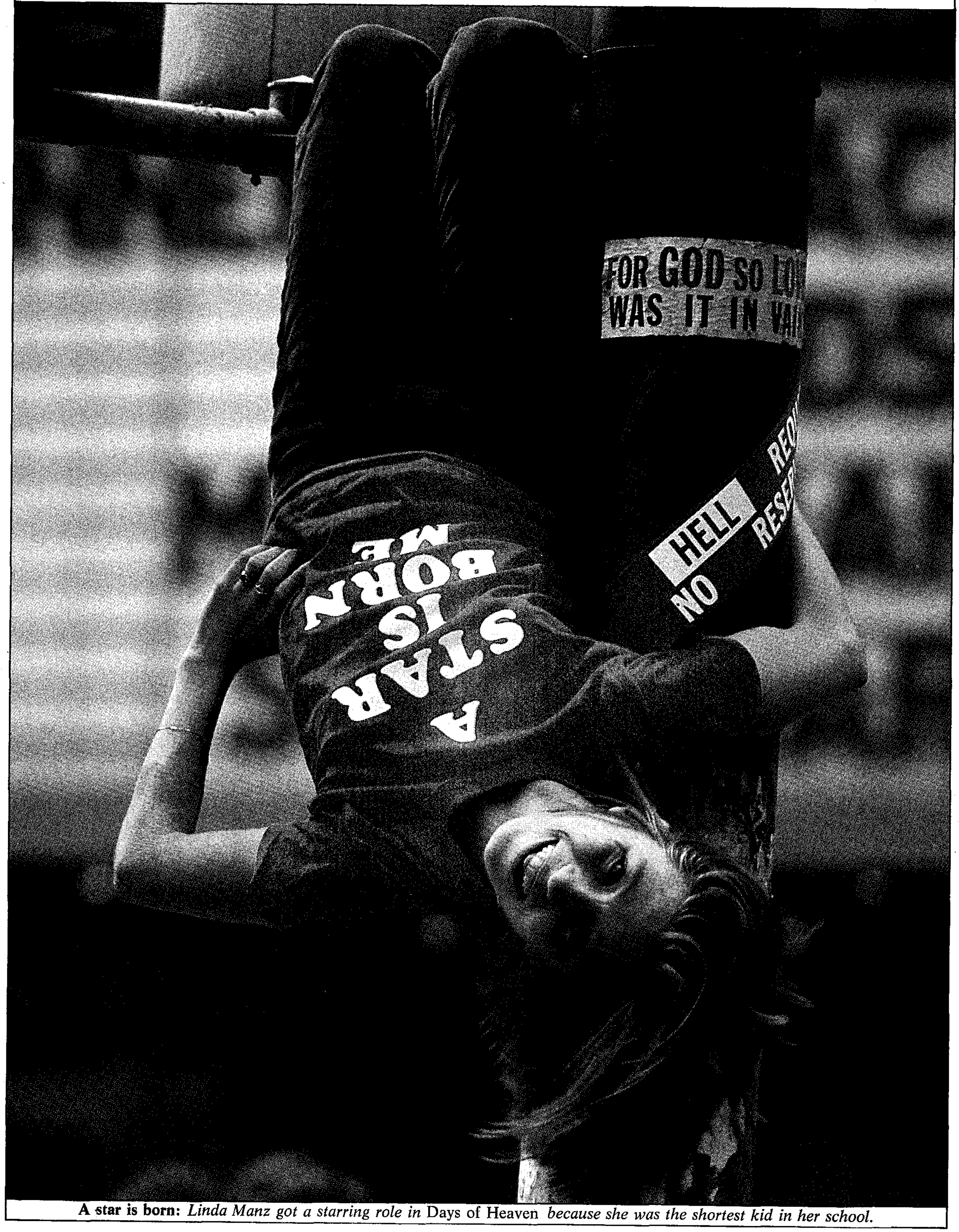
Some stars, they're nice people and as soon as they become big stars—f--k you, friends! I'm not going to be like that. I'll keep all the friends I have now, even if I become rich, I don't care.

What I really want to do though is doin' what I do, on the side go to school and learn and try to get a high school diploma, which I need definitely. Then study maybe a little acting, a little singing here and there.

And I daydream of who the hell I'm going to marry. What's gonna happen to me, what are my kids going to look like. Are they gonna be as bratty as me? It bugs me because I'm seventeen and I look like twelve and all the good-looking guys don't like girls that look like twelve. All the ugly ones come right to me, sure. They all want to do one thing. Forget it.

But all I really want is to work, make money, have it forever. And get a nice house, get a car. Then I'm set. **—David Rosenthal**

"...'All I really want,' says the seventeen-year-old actress, 'is to work, make money, get a nice house, and get a car. Then I'm set'..."


A STAR IS BORN ME
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A star is born: *Linda Manz got a starring role in* Days of Heaven *because she was the shortest kid in her school.*

Photograph by Paul Hyman

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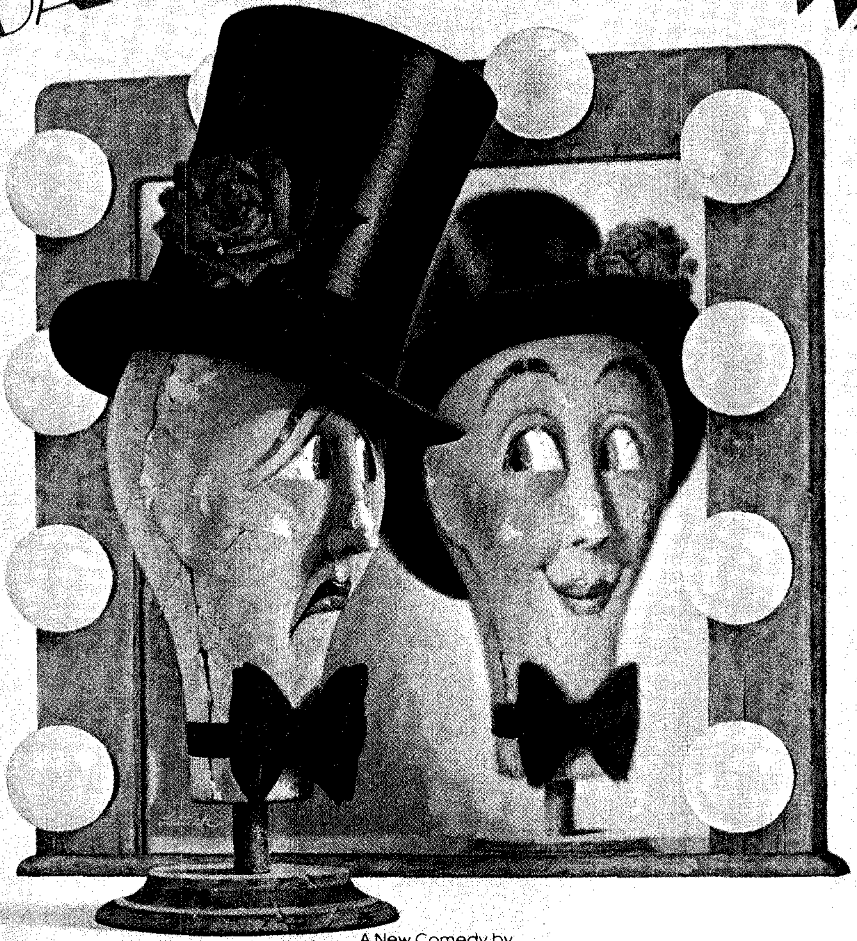

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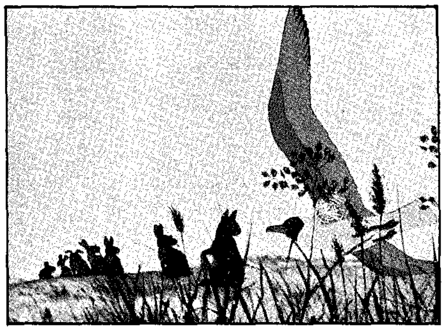
"...*Altman's* A Wedding, *Bergman's* Autumn Sonata, *and* The Wiz..."

TEA-LEAF TIME

King of the Gypsies, the latest Dino de Laurentiis production, is based on Peter Maas's same-named book, a version of which first appeared in *New York* Magazine in 1974. It tells the tale of three generations in a particularly violent gypsy family, with Sterling Hayden and Shelley Winters playing the tribe's picturesque king and queen. Speaking of familial problems, we also get the sequel to *Love Story,* **Oliver's Story.** A tearjerker of the first water, this one again stars Ryan O'Neal, with Candice Bergen replacing Ali McGraw as the girl of his dreams.

LIONS AND TIGERS AND...

Attention, rabbit fanciers: **Watership Down,** which deals with the migration of a number of our furry friends across miles of English countryside, is an animated version of Richard Adams's much praised allegorical novel.


The bunnies flee in Watership Down.

Born Again—lions and cubs frolicking in the African sun? No, that was *Born Free.* Here we have Dean Jones starring as Charles Colson and Harry Spillman as Richard Nixon in a film examining the awesome consequences surrounding the straying afield of men of national power.

STAGE FRIGHT

Bette Davis in Agatha Christie's Death on the Nile.

Mysteries, sci-fi, and chillers department: A re-born version of the classic **Invasion of the Body Snatchers** (remember the pea pods?) is opening, this time around with Donald Sutherland, Leonard Nimoy, and Brooke Adams involved in the mayhem. . . . **Death on the Nile,** Agatha Christie's second great Hercule Poirot mystery, has gathered Peter Ustinov (as Herc), Bette Davis, Mia Farrow, Angela Lansbury, David Niven, Maggie Smith, Jack Warden, and other suspects, aboard the steamer *Karnak.* . . . Farrah Fawcett-Majors (that blonde with a lot of teeth and hair, remember?) has her first starring role—along with Jeff Bridges—in **Somebody Killed Her Husband.** They play amateur crime solvers in New York City, assisted all along by John Wood, Tammy Grimes, and John Glover. . . . **Piranha,** the story of which you can guess all by yourself, stars Bradford Dillman, Kevin McCarthy, and Heather Menzies. (A hint: Piranhas are a lot smaller than sharks but just as painful.) . . . The indestructible Richard Burton emerges again in **The Wild Geese,** all about a group of mercenary soldiers who attempt to rescue the imprisoned leader of an emerging African nation. . . . **Magic,** based on the William Goldman novel about a shy, brilliant man who suffers a confusion of identities with a ventriloquist's dummy, features Ann-Margret and Anthony Hopkins in the leading roles.

FLYING DOWN TO RIO

The Boys From Brazil, Ira Levin's best-seller, on the lists for many moons, is now a star-crammed movie, with Gregory Peck, James Mason, Laurence Olivier, Lilli Palmer, Uta Hagen, Anne Meara, and Jeremy Black. The time is the present, and the place, a land where cloned Nazis have been reputed to surface from time to time.

MADE IN NEW YORK

At long last, **The Wiz,** starring Diana Ross and directed by Sidney Lumet, is scheduled to have its world premiere right here at the end of the Yellow Brick Road. All it has to do is the following: (1) surpass the book; (2) surpass the musical; and (3) surpass Judy Garland's *The Wizard of Oz.* Place your bets.

Slow Dancing in the Big City has Paul Sorvino and Anne Ditchburn in a romance set right here in our very streets. He's a newspaper reporter, she's a dancer with a modern company (in real life, she's a soloist with the National Ballet of Canada), and the director is John (*Rocky*) Avildsen.

Another film starring Sorvino is **Bloodbrothers,** based on the novel by young city writer Richard Price, directed by Robert Mulligan, and with Richard Gere and Tony LoBianco in this tale about family conflict.

Faster than a speeding bullet? **Superman** may tell all. This December re-

Liv Ullmann plays Ingrid Bergman's daughter in Autumn Sonata.

lease, starring Christopher Reeve as the indestructible one and Marlon Brando as his Kryptonian father, was directed by Richard Donner. Whoosh!

ARMED COMBAT

Was General Patton killed in an accident or really assassinated? **Brass Target** purports to tell all through the performances of Sophia Loren, Max von Sydow, John Cassavetes, Patrick McGoohan, Robert Vaughn, and a lot of folks in army uniforms.

BEST IN THE WEST

In **Comes a Horseman,** a Western set in 1945, we get Jane Fonda, James Caan, and Jason Robards. It concerns a conflict between rancher Jane and some bad-guy industrialists trying to buy her out. Directed by Alan (*All the President's Men*) Pakula.

In **Goin' South,** Jack Nicholson is caught in a marriage of convenience with a genteel southern virgin. Needless to say, the marriage begins like a prizefight. The bride is Mary Steenburgen, touted as a major discovery, and you'll also find John Belushi running around in various scenes.

Nicholson in Goin' South.

MELINA AND INGRID

Jules Dassin, who hasn't been heard from recently, has written, directed, and produced **A Dream of Passion,** an updated version of *Medea,* based on the real case of an American woman imprisoned in Greece for infanticide. Mrs. Dassin (Melina Mercouri) and Ellen Burstyn are the stars.

Melina Mercouri returns in a Medea *replay.*

Lillian Gish, Geraldine Chaplin in A Wedding.

Much awaited is Ingmar Bergman's **Autumn Sonata.** With a cast that includes Ingrid Bergman and Liv Ullmann, the film focuses on an often ambiguous and confrontation-strewn reunion between a mother and daughter after a seven-year absence. In October.

A FESTIVE TIME

One of the most hotly awaited movies of the season also has the honor of being the first American entry since 1969 to open the New York Film Festival, on September 22, at Avery Fisher Hall. It's Robert Altman's **A Wedding,** which tells, at great length, of a nuptial event based on 48 character sketches. It stars—in alphabetical order—Desi Arnaz Jr., Carol Burnett, Geraldine Chaplin, Howard Duff, Mia Farrow, Vittorio Gassman, Lillian Gish, Lauren Hutton, Viveca Lindfors, Pat McCormick, Dina Merrill, and Nina Van Pallandt. Also at the festival will be **Despair,** by German director Rainer Werner Fassbinder, with a screenplay by Tom Stoppard based on a Vladimir Nabokov novel. . . . Francois Truffaut's **The Green Room,** starring Truffaut and Nathalie Baye, is based on somber themes from Henry James. . . . Two films from Eastern Europe: **The Apple Game,** a comedy by Czech director Vera Chytilova, and **Camouflage,** a satire of academic life by Polish director Krzystof Zanussi. . . . And the first Australian entry ever shown at the festival, Philip Noyce's **Newsfront,** all about the lives of newsreel cameramen in the early 1950s.

NOT SO GREASY

For a change we're getting a John Travolta who doesn't sing and doesn't dance, but how he can love—he loves an older woman, Lily Tomlin, whom it's easy to love. The setting is Malibu, and the title is **Moment by Moment.**

Travolta and Tomlin together at last.

BIG UNDERTAKING

Paradise Alley is the story of brothers —an iceman, a con man, and a guy who works at a funeral parlor. The ambitious Sylvester Stallone dreamed it up, directed it, and starred in it, along with Armand Assante and Lee Canalito as his brothers.

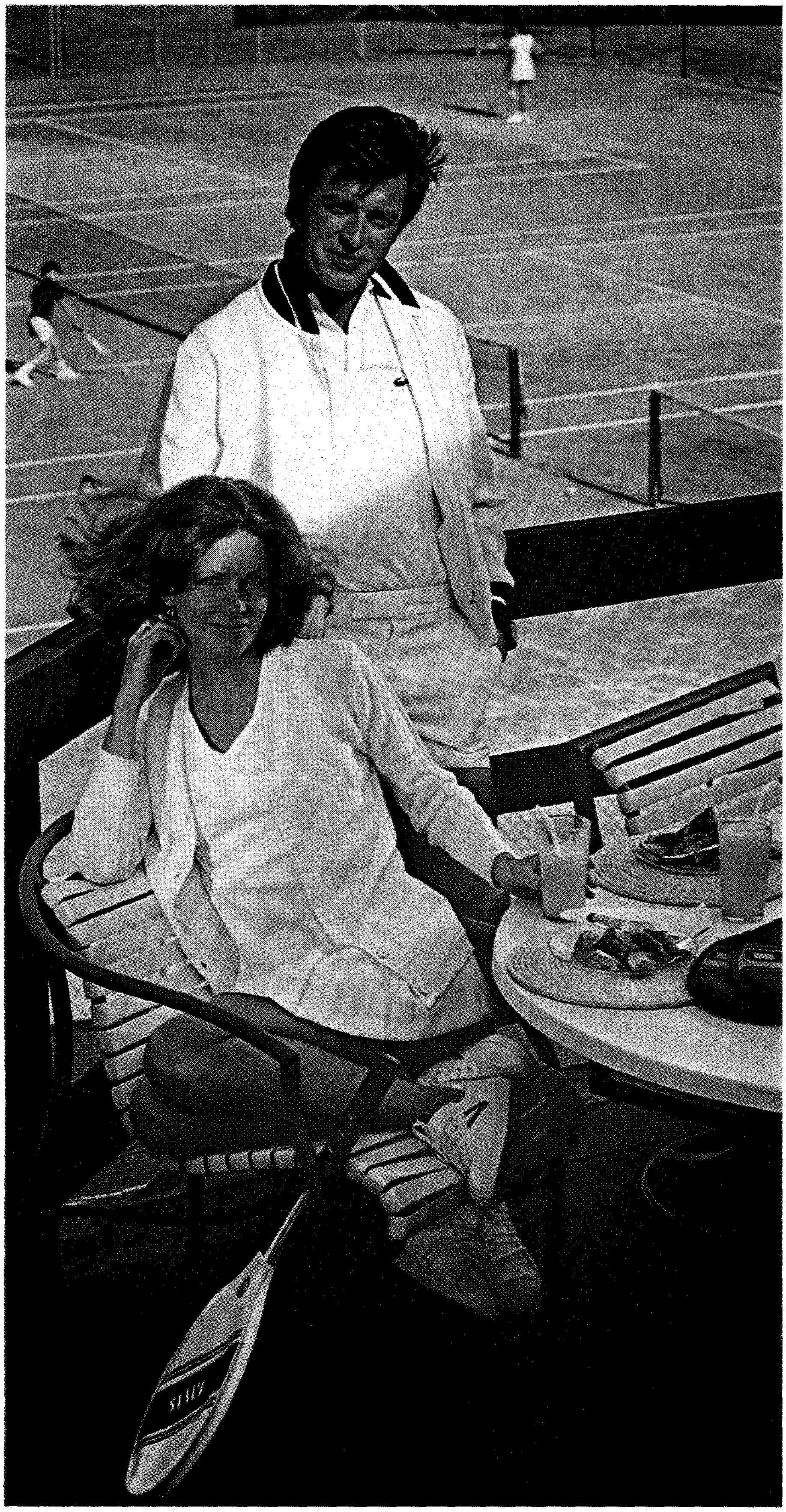
THE LONG HELLO

The Big Fix stars Richard Dreyfuss as a onetime Berkeley radical who finds himself saddled with two children, a carping ex-wife, and a faltering career as a small-time private eye, and who ultimately plunges into a whirlwind odyssey of serious crime. That's our Richard Dreyfuss all right.

RECYCLING

Same Time, Next Year should sound very familiar to you, almost hackneyed. It's been on Broadway for years and years and years, so it had to come to the screen. Inevitable. The two stars are fine—Ellen Burstyn and Alan Alda —you couldn't ask for better. Robert Mulligan directed. **—Ruth Gilbert**

When your life is improving faster than your bank services.



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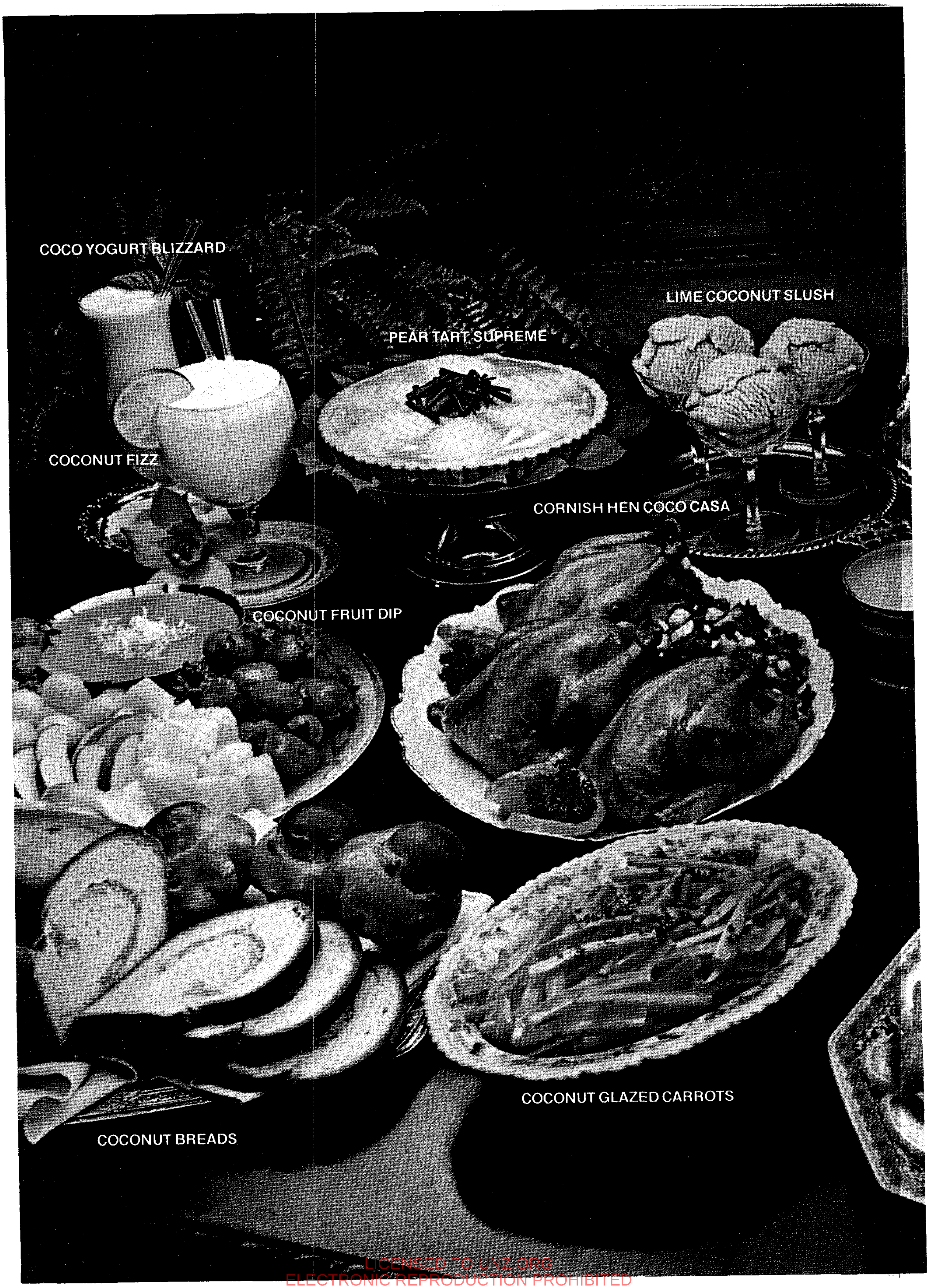
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Recipes for all the dishes on this page are either on the label, under the resealable lid or from Holland House Brands Company, Department CC, Ridgefield, New Jersey 07657.

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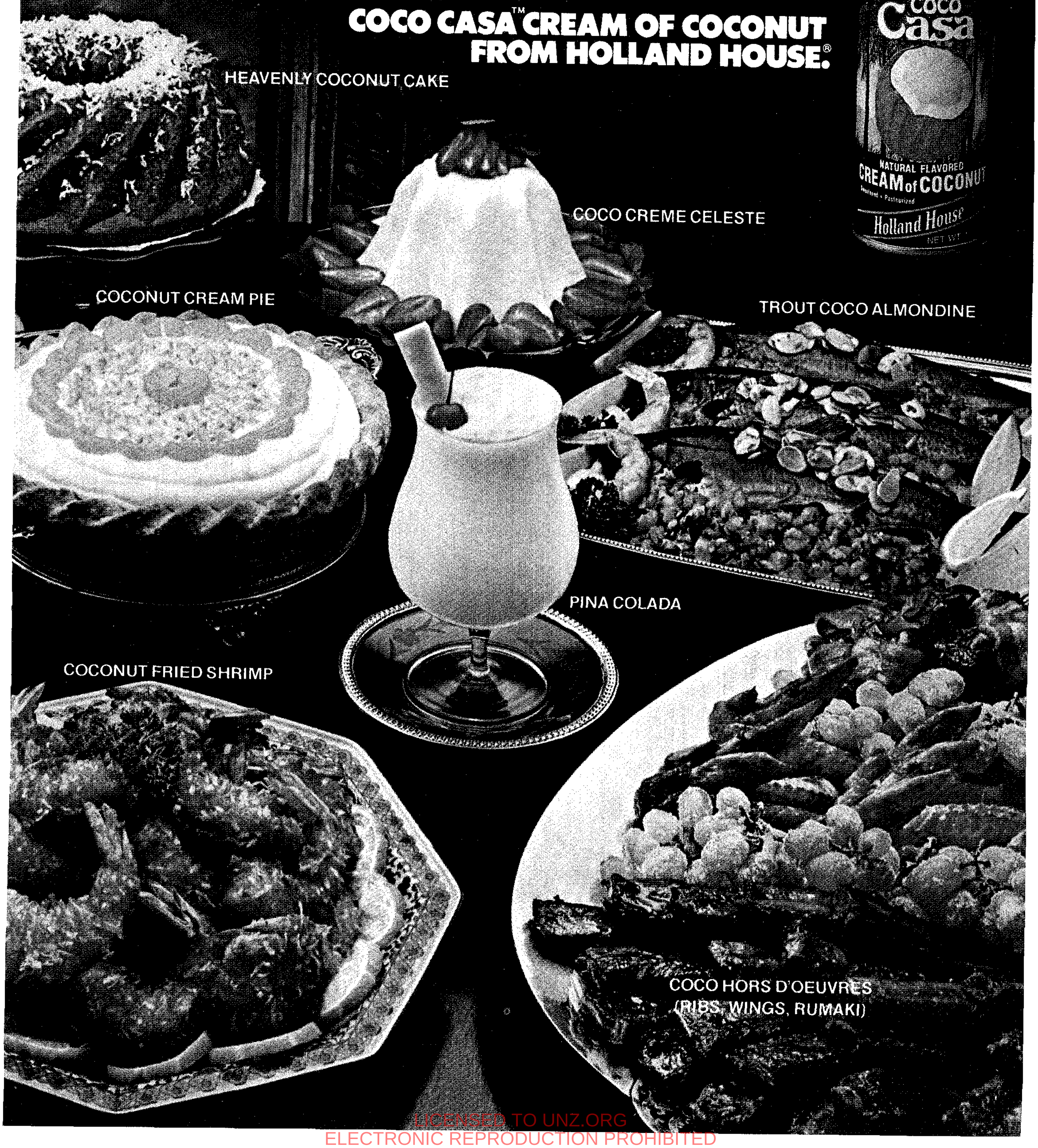
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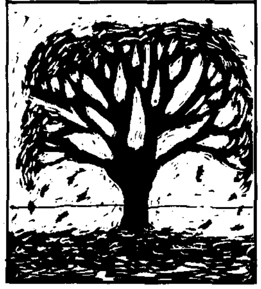
(RIBS, WINGS, RUMAKI)

THE NEW EATERIES

RESTAURANTS

FALL PREVIEW



What names, whose food, will be on everybody's lips this season? Claude's? Uzie's? Christopher's? Dodin-Bouffant's? Only time and taste will tell, but Claude is Claude Baills, immensely talented former chef of the Palace; Uzie is Giancarlo Uzielli, former Ford in-law; Christopher is Chris Carey, still the governor's eldest offspring; and all are launching new restaurants this fall.

As for Dodin-Bouffant, he is actually the gourmand hero of an obscure French novel. In 1974, Karen and Robert Pritsker fastened on that name for their small, much esteemed restaurant in Boston (no connection with the one in Paris). Now, these young, very serious self-taught cooks are ready for New York. Their **Dodin-Bouffant** (405 East 58th Street) is set to open in November with a frequently changing menu of ambitious *haute cuisine* including homemade saucisson, brioche de saumon, and poulet en vessie—all fresh and appropriately garnis. The muted taupe-and-gray-blue townhouse setting will accommodate 45. Dinner only; open Tuesday through Sunday; reservations necessary.

There is magic in Claude Baills's own name and reputation. The most discriminating mouths have been watering at the prospect of **Claude's Restaurant** (969 Lexington Avenue, near 70th), due in mid-October. With twenty years' experience (he is a venerable 34) that includes the *France*, Lutèce, and, more recently, the Palace, Claude is prepared to offer feuilletée of quail eggs and spinach, boudin blanc with apples, baby partridge, médaillon de lotte, galette chaude aux fruits, and no telling what other exquisite, fresh (*bien entendu!*) seasonal wonders. Maybe even his innovative fresh noodles with wild mushrooms. Given 24 hours' notice, Claude will prepare specialties *"sur commande."*

Richly appointed in flattering tones of apricot, Claude's will tempt the well-heeled for lunch and dinner every day except Sunday. The food tab for two is likely to run $50 to $60, not including wine.

Recycling seems to be the rage in restaurants. But while you may not care that Claude's replaces the Esplanade, the stunning, much publicized Art Deco ensemble that was the Grand Café is now **Christopher's** (28 East 63rd Street). Those original Loews State chandeliers and clever hatstand lamps have been consigned to an auctioneer so that decorator Melanie Kahane could produce a clubby atmosphere à la "21," or the Connaught Grill. The Art Deco? "It didn't fit with our theme," said Chris Carey and partner Herb Rose. Christopher's required pewter and brown, brass fixtures, tartan, and a commodious stretch of polished bar as the genteel background for conservative grillroom "classics" like Malpeque oysters, Smithfield ham, smoked turkey, lamb chops, and roast-beef hash. Could there be a touch of the Mortimer's concept in there as well? Luncheon and dinner (entrées $6 to $12) will be served every day except Sunday, from noon to midnight, by waiters sporting $450 tailcoats.

Less clubby in appearance, but not in spirit, will be **Uzie's** (1444 Third Avenue, at 82nd Street). For one thing, Gian Uzielli's crowd is the "right" crowd, judging from the success of Hoexter's, an adjacent venture of his (with the same partners). For another, it won't accept reservations (or credit cards). Imagine Hoexter's without reservations and all those little black dresses and newly narrowed ties having to wait! Uzie's pledges democracy at the door.

Its kitchen will be Italian—not red or white, but "country," of Tuscan inspiration with light, fresh (*ma certo!*) pastas, authentic risotto, impeccable fish, veal, and vegetables on the à la carte menu. The place will capture the ruddy, warm earth tones of Uzielli's native Tuscany with brick and tile and chiaroscuro photographs. Once it finally opens (Columbus Day?), the hours will be noon to 4 A.M. every day.

The hours will be almost as liberal (noon to 3 A.M. every day) at **Claret's** (33 East 60th Street), arriving in late October. It's the first uptown wine restaurant (a dozen wines by the glass, more by the bottle), serving light food.

Late supper at Uzie's or Claret's and then what? Some shut-eye and on to fresh croissants and coffee at **Soho Charcuterie,** about to make a convenient uptown debut in the new Ann Taylor store (3 East 57th Street). They didn't have to touch the prices. Except for final preparation, all the actual cooking will be done downtown. Breakfast, 9:30 to 11 A.M.; lunch (superb quiches, salads, breads, charcuterie, sandwiches served at table or counter and available to take out) until 4 P.M.; and then tea or cocktails (with delectable things to eat) until closing at 6 P.M. (8 P.M. on Thursdays). Closed Sundays. Once the plasterers and electricians have cleared out in November, the restaurant will emerge sleek and vaguely Deco.

Without the hassle of major construction, Paul Steindler is redoing his wainscoted, skylit landmark house, hereinafter to be known as **Czech Pavillion** (313 East 58th Street). The idea is pre-war Czech (not "-slovakian," mind you) food, something Steindler calls "castle cooking," aristocratic and elegant, stressing goose, game, and sumptuous pastries. Czech Pavillion will open in a few weeks for lunch, dinner, and supper every day.

There is a bright new spot on the city's dining horizon: 42nd Street, west of the sleaze, where the Manhattan Plaza complex has given its blessing to a pair of pubs. The West Bank Café has food that tastes like the plaster dust still in the air everywhere else, but **Curtain Up!** (402 West 43rd Street) promises better. Owned by food-loving publisher Robert Nahas along with investor Bobby Short, it has a theater theme, moderate prices, and a typical quiche-burger-salad-and-steak menu, plus homemade desserts, for lunch, dinner, and after theater every day.

Across 42nd Street, by mid-November the herb-scented, honest cooking of regional France will be simmering every day for lunch and dinner in the kitchen of **La Rousse** (414 West 42nd Street), a break in a row of six experimental theaters. Former actress Aline Landais (*"la rousse,"* or redhead) is planning seasonal casseroles and simple fruit desserts in a "rustic but beautiful" setting. **—Florence Fabricant**

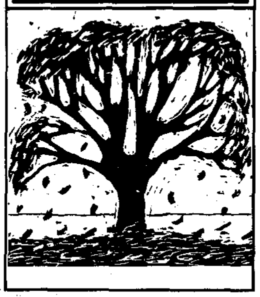
". . . Recycling seems to be the rage, and there's a bright new spot on our dining horizon: 42nd Street, west of the sleaze . . ."

Photograph © Matthew Klein 1978

HEDBERG & NILSSON

SPORTS

FALL PREVIEW



When Sonny Werblin took over control of Madison Square Garden last December, he vowed to make some sort of dramatic move that would push the Rangers into the center of attention of the hockey world. He had heard about Anders Hedberg and Ulf Nilsson, two Swedish players, who were dazzling fans and winning championships for Winnipeg in the World Hockey Association. He was told that they were soon to become free agents, able to sell themselves to the highest bidder. He called then general manager John Ferguson into his office. "Are they good hockey players?" he wanted to know. "Damn good," Ferguson told him. "Get 'em," he ordered.

Ferguson began to be conspicuously present in Winnipeg, and people began to sense something was up. "The first time I went up there," he recalls, "the customs man waved me right through. The second time he gave me kind of a funny look. The third time he went through all my luggage—he even opened up my cologne and smelled it." Thirteen other general managers were chasing the Swedes, and though Winnipeg had the right to try to match any offer, there was no match for Sonny Werblin's resolve and Gulf & Western's money. The final deal gave Hedberg, the blond right wing called the "Swedish Express," and Nilsson, the center known in Sweden as "Li'l Bucky Beaver," $600,000 each per year for two years. No hockey players had ever been paid as much.

Two hundred miles from the Arctic Circle, near a paper-mill town called Ornskoldsvik, late-summer days are still long, and Anders Hedberg is, for the moment, able to relax. How is it, he was asked, that you have the reputation for liking the nightlife, for being, well, something of a swinger? The little house began to shake with laughter. "That's a good one!" called a voice from the kitchen, where a blond girl wearing a New York Rangers sweatshirt was sprinkling fresh dill into a pot of steaming potatoes. Hedberg was laughing too hard even to try an answer. The gray-haired lady in the rocking chair by the window put down the Sunday paper to shake her head and smile, though she understood no English.

"I don't believe in all those crazy things happening around me," he said. "I can tell you for certain that I'll never buy a Rolls-Royce; if you lose your concentration, you're not able to play such good hockey."

Then, to keep his concentration sharp, he got up and walked down to a clearing behind the house, where he dumped a bucket of hockey pucks onto a sheet of plywood and methodically began firing them at a net set up twenty feet away. "New York scares people, I think, but it brings out the best in people too. For Ulf and me, this will be the best challenge."

Ulf Nilsson smiled from behind the wheel of the shiny black Volvo, one with bright-yellow racing stripes and the number 453 painted on the sides, as he roared along the highway from Ostertajle. Why is it, came the question, that everyone thinks of you as the quiet, conservative one? "I like to drive nice cars," he said, "but I don't like to own them . . . you know, when you drive fast cars, sometimes things happen to them." The use of this car was a gift from a dealer in his hometown. And he was in a hurry now to get to Orebro. There was a hockey game there that night, between the professionals who had left Sweden and the players from the National team. Both Hedberg and Nilsson had decided not to risk playing, but Nilsson knew that when he got there he would be the center of attention.

Hockey in Sweden is unremittingly commercial. Inside the little arena at Orebro, the sideboards were covered with ads for Åhlens and Luftkomfort and Ekelbro. In the tunnels below the stands, players prepared for the game by pasting labels for Favör on their helmets. The professionals' uniforms had "VIVO" written across the backs, to plug a chain of supermarkets, and an advertising agency had paid the Nationals to become "Team NEH." And with all that, the top hockey players in Sweden—the real superstars—are able to earn $10,000 or $11,000 a year.

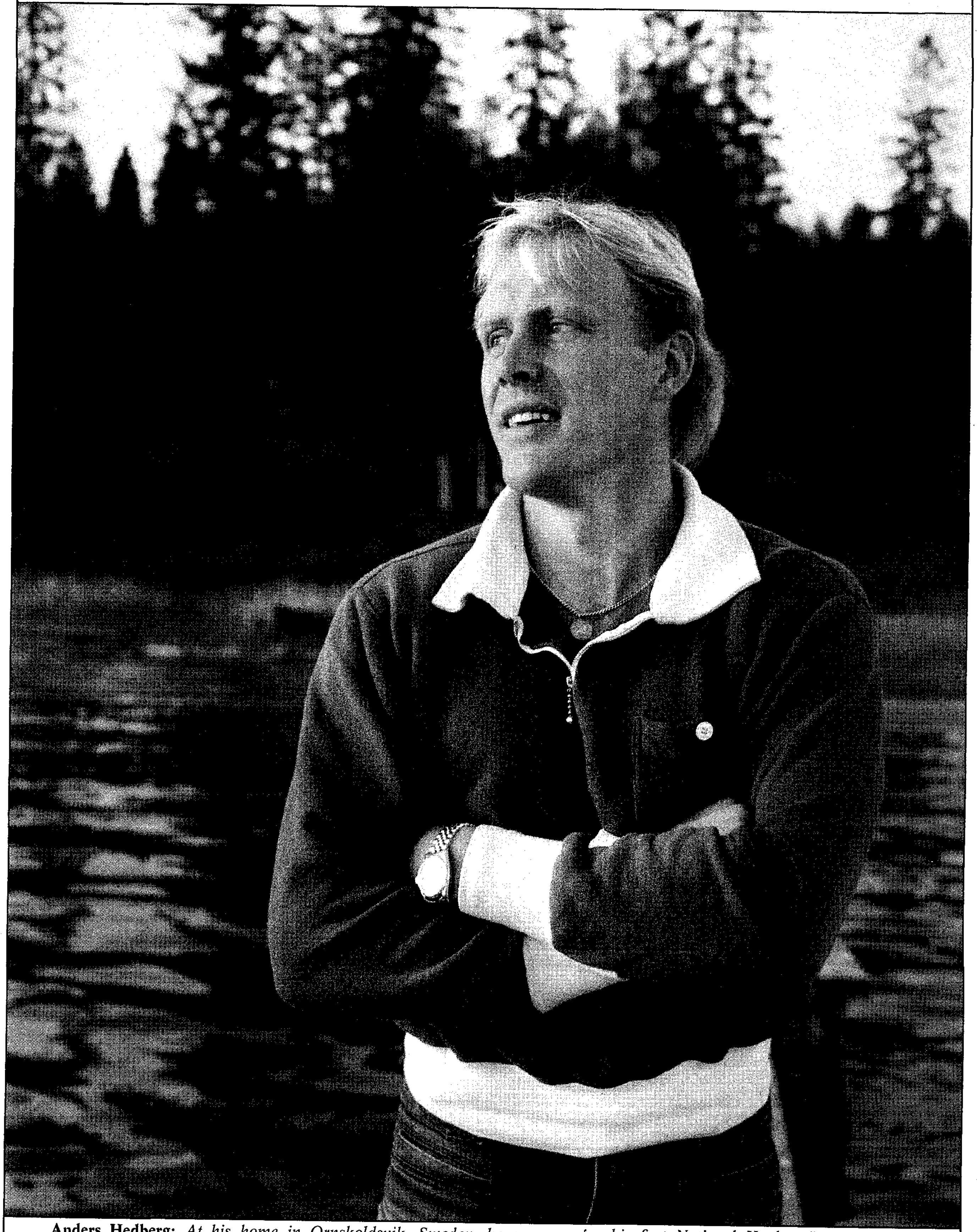
Suddenly Nilsson disappears into a little room, where he exchanges his plain trousers and casual black pullover for a sharply cut brown tweed suit, complete with a vest and a shiny silk necktie. He steps out of the room, through a dark passageway, past the ice-surfacing machines, and onto a red carpet spread out over the length of the ice. He walks in crisp, measured steps, up and back, as the public-address announcer delivers a sales pitch for the suit. As he comes off the ice, a store executive stops him, grabs his hand, and pauses to study him admiringly. "Fantastic," he says. Nilsson turns and walks back toward the little room. "That's enough of that," he mutters. "What would you be doing," someone says to him, "if you hadn't become a hockey player?" "I'd have stayed in school and finished my degree." "What were you studying?" "Economics."

But now the would-be economist admits, "It's crazy. I've lost sight of what a dollar is."

As the season opening on October 12 against the Philadelphia Flyers draws nearer, the pressure grows greater. Hedberg and Nilsson worry about the reaction of their teammates, most of whom will be playing for the smallest fraction of their salaries, and about their opponents, who can be expected to use every form of physical pressure to make them prove their worth.

"I only hope," says Hedberg, "that the other players understand that we got all that money because we were in a special position. We owned our rights, so instead of having to buy us from another team, the Rangers gave all the money to us." And Nilsson adds, "Nobody is worth that kind of salary." Their opponents worry them less. "When we first came to Canada," Hedberg recalls, "we knew we'd have to show that we couldn't be intimidated. Sometimes we'd lie in bed in our hotel room at night and we'd talk about it. We felt fear, real fear. It was like going down a dark street and feeling that somebody was going to jump out with clubs and sticks. But we survived. We got even the best way we knew how. We scored goals. That is the best revenge." **—Tom Bentkowski**

"... Nilsson and Hedberg will each receive $600,000 a year from the Rangers; no hockey players have ever been paid so much ..."

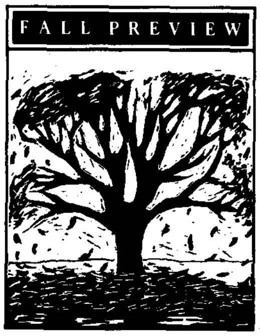


Anders Hedberg: *At his home in Ornskoldsvik, Sweden, he prepares for his first National Hockey League season.*

Photograph by Tom Bentkowski

CHRISTOPHER KNOWLES

ART



One of the most anticipated fall exhibitions has just opened at the Holly Solomon Gallery at 392 West Broadway. It's the first showing of new acrylic paintings by Christopher Knowles, who, at the age of nineteen, without exactly meaning to, has become a major figure of the New York avant-garde. Called "About Earths and Universes," the show will run until September 30.

Christopher's unusual history is now well known. To summarize: He was considered an autistic child and was attending a special school upstate when a mutual friend of dramaturge-thaumaturge Robert Wilson and Christopher's parents heard a tape of Christopher reciting his poetry. He played it for Wilson, who immediately brought Christopher here to be in his 1973 dream-play, *The Life and Times of Joseph Stalin.*

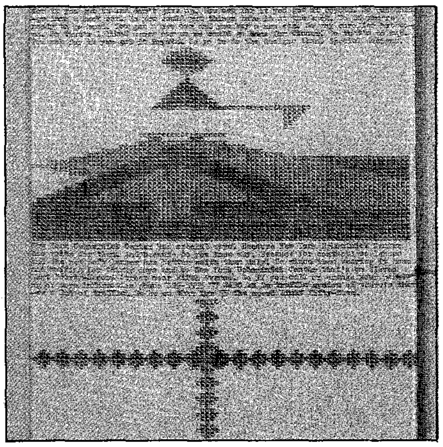
His last-minute appearance was a complete surprise to the other cast members in that twelve-hour spectacular. Cindy Lubar, the remarkable young actress who spoke the prologue from a corner of the orchestra pit, says she was suddenly aware that there were two people on the stage in a section that was supposed to be acted by Wilson himself. The other figure was Christopher, whose long dialogue with Wilson, sounding rather like Gertrude Stein delivered with the passion of a Wagnerian recitative, was one of the most memorable things about the whole memorable evening—or night, rather.

After that Christopher went to live with Wilson and his theater group at the Byrd Hoffman Studio in SoHo and appeared in other Wilson plays, including *A Letter for Queen Victoria,* and in collaborations with Wilson and with Cindy Lubar (a play by Cindy and Christopher called *Everyday Business* is scheduled for production in March). Using teaching methods of his own which he had already employed successfully with "backward" children, Wilson seems to have expanded greatly Christopher's creativity, though a creative impulse of a similar mingled verbal and architectonic kind was always there: His father recalls him as a small boy filling up the apartment with vast constructions of building blocks.

Christopher had also written poetry before, but under Wilson's guidance he began the typed drawings or "typings" which Holly Solomon showed last year. These are combinations of words and typed designs (the latter formed exclusively of the letter *c,* his initial) on scrolls of Xerox paper.

The texts range from poetry to lists of the top 40 songs on the charts, with frequent repetitions. It's impossible to read very much at once; one is forced back to contemplating the design elements—carefully crafted, rather Art Deco–looking silhouettes of Christmas trees or the Space Needle in Seattle, one of Christopher's favorite motifs.

But even here, the words keep leading one's attention away from the pictorial elements. Reviewing the show in *Artforum,* Leo Rubinfien noted that "it is very much the story of a visual artist at work in a world where words, spoken or written, are virtually omnipotent. . . . Where we tend to think of words and pictures in an adversary relation . . . Knowles describes the two as intimately linked."



A "typing" from Knowles's last show.

"He speaks visually," Wilson recently said. "Chris shuts out a lot, it's true, because he's specializing in his area of research. But if he wasn't able to concentrate his energy in this one area, he wouldn't be a genius."

In fact, Christopher has the ability to conceive of his works in minute detail before executing them. There is nothing accidental in the typed designs and word lists; they fill their preordained places as accurately as though they had spilled out of a computer. This pure conceptualism, which others have merely approximated using mechanical aids, is one reason that so many young artists have been drawn to Christopher's work.

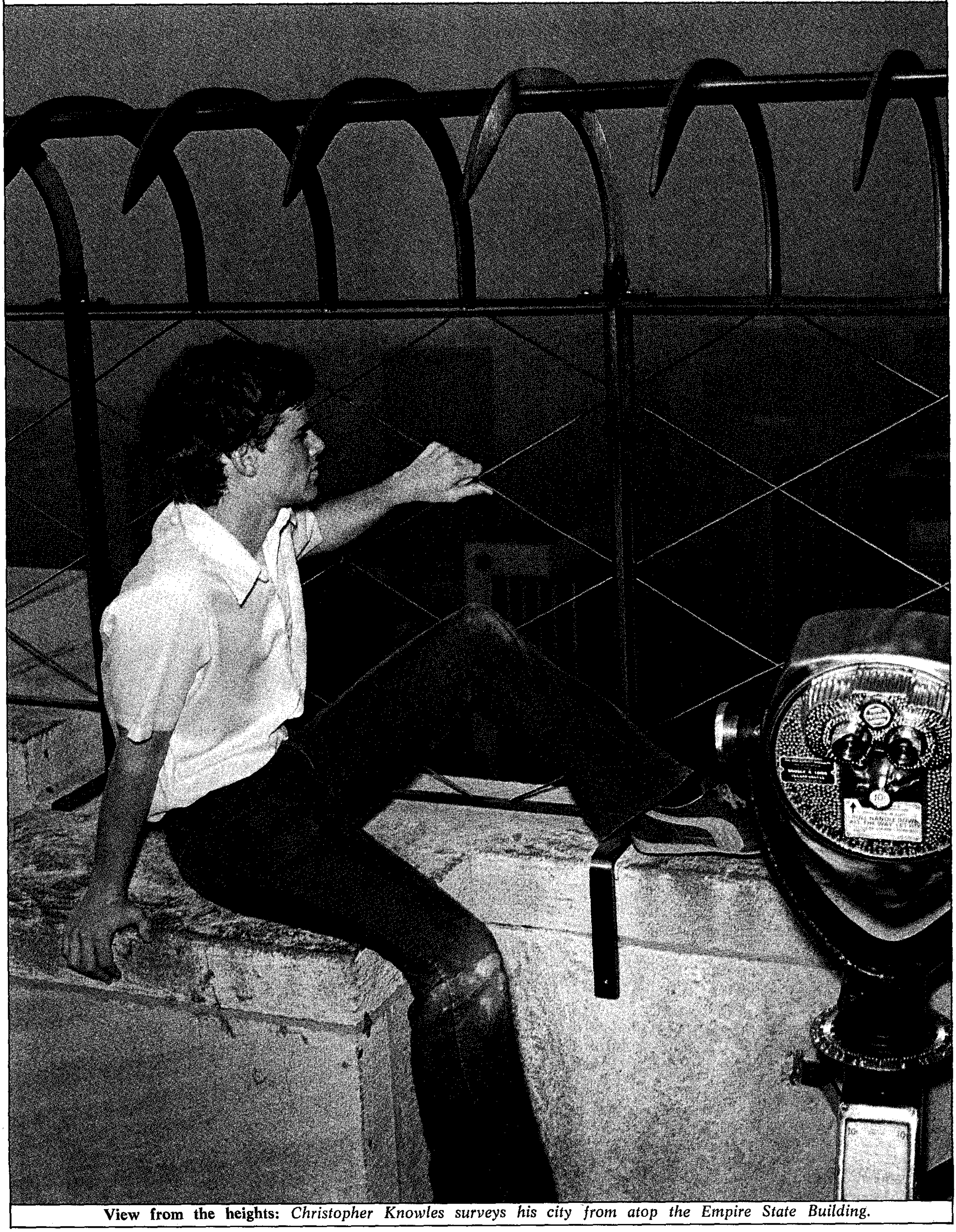
Despite or because of his celebrity, Christopher is extremely reluctant to talk. One communicates with him, if at all, through Cindy, his companion. According to her, he spends most of his time working and listening to the radio, usually to at least two stations at once. "Not for the words or the songs or whatever, but for the rhythms of communicating. They're in his work."

Christopher was eager to be photographed at the top of the Empire State Building, which provides him with the "overview" Cindy also feels is a basic ingredient in his work—one needs a vantage point to "read" the typings, and even then one will do so imperfectly, as one misreads the city from a great height. This event didn't seem to be in any way like a treat or an excursion for him, though. When I asked him what he did to have fun, he answered, "I don't know." And it was a stupid question: His life and his work are the same, and a concept such as "fun" probably doesn't exist for him.

The new paintings have a very different look from the typings. They are all tondo-shaped canvases in several categories: multicolored clock faces, world maps, diagrams of the universe taken from a child's astronomy book, and "sun, moon, and earth paintings" —targetlike images in primary and secondary colors, the pigment applied loosely but with no trace of sensual "painterliness."

The relative looseness is surprising after the rigidity of the typings, with their rectilinear outlines and hieratic incantations. Yet, bright and lyrical as they are, they are no whit less schematic and determinist than the typings, and perhaps even more so. Christopher seems to be providing the world of his elders with a much needed object lesson: that it is possible, in art, to be both careless and rigorous at the same time. **—John Ashbery**

"... Christopher Knowles, without exactly meaning to, has become a major figure in the New York avant-garde at age nineteen..."



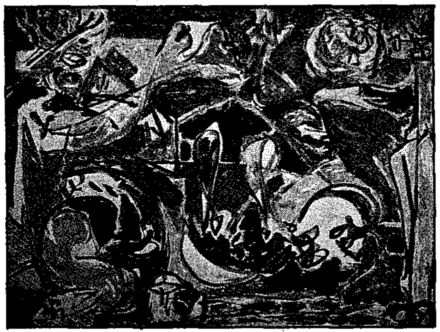
View from the heights: *Christopher Knowles surveys his city from atop the Empire State Building.*

Photograph by Benno Friedman

“. . . Dresden’s treasures, Degas’s paintings, and Mexican dresses . . .”

IN THE MUSEUMS

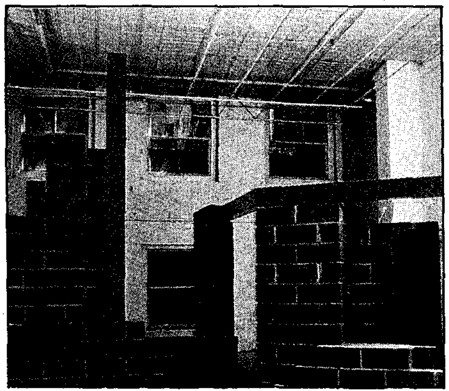
Dresden comes to the Met from October 21 to January 13 in a splendiferous display of collected objects from the sixteenth through the twentieth century. The electors of Saxony show themselves to have been masters of acquisition in a city which was itself a jewel. The *Leaping Unicorn,* from Augsburg (circa 1570–80), is only equaled by Vermeer’s *Girl at a Window Reading a Letter* (circa 1658). Richard Avedon’s images from 1947 to 1977 (also at the Met, September 14 to November 5) display a photographic career with blemish, and each and every pore of Georgia O’Keeffe is shown to us through the eyes of Stieglitz from November 16 to January 14. The **Guggenheim** splashes the best of Mark Rothko, from 1903 to 1970, before us (October 27 to January 14) and allows OMA, the Office of Metropolitan Architecture, to conjure up visions of a perfect Manhattan, “OMA: The Sparkling Metropolis” (November 17 to December 17). Matisse celebrates the eve of the fiftieth anniversary of the **Museum of Modern Art** (from October 27 to January 30) with 140 works from that collection. And while MOMA meanders over to France for its fanfare, the **Whitney** stays home with a selection of early Expressionist paintings from the formative years. The show runs from October 3 through December 3. Gupta Indian statues at **Asia House** (112 East 64th Street, from October 5 to December 3) rest within all their ideal serenity—red sandstone idols and Buddhist gods smiling on us all.



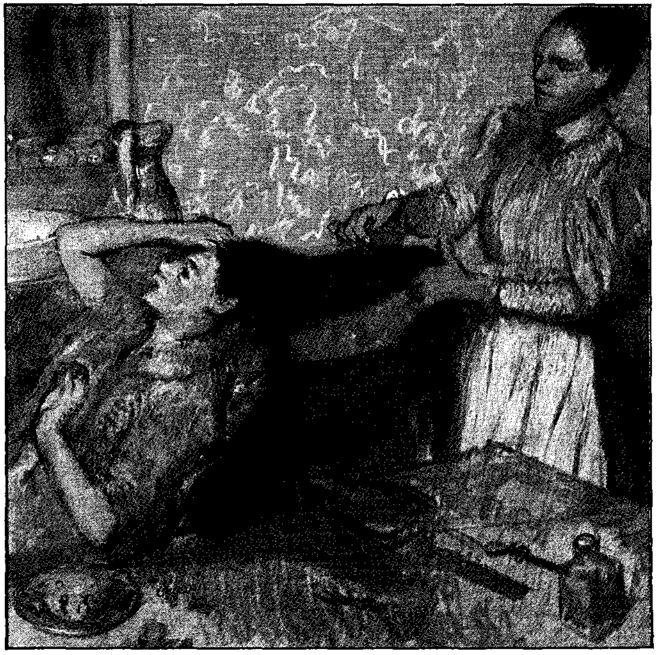
Pollock’s The Key *at the Whitney’s Abstract Expressionism show.*

SCULPTURE SPREE

Concrete and steel will span the entire 72-foot length of SculptureNow (142 Greene Street), creating **Jeffrey Owen Brosk**’s series of very open and tight spaces from September 12 to November 4. Large cinder blocks contrast with hot-red channel beams to create this multi-level walk-through environment. **Claire Falkenstein** returns at Neill (136 Greene Street) from September 16 to October 21, with painted-canvas, bamboo, and copper-truss structures. New *Emblems* of 1978, these delicately balanced, interlocking beams and sails, recall a primeval urge for survival.



Jeffrey Brosk at SculptureNow.



Degas pastel La Coiffure *(circa 1892–95), at the Acquavella. .*

GREAT IMPRESSIONS

Violet tutus, sleek chestnut racehorses, and luminous nudes in the bath will grace Acquavella’s (18 East 79th Street) walls from November 1 to December 3. **Degas** comes here this fall as fresh and momentary as his *Trois Danseuses jupes violettes* (circa 1898). Also among the list of both celebrated and less well-known works will be his *Chevaux de cours à Longchamp* (circa 1873–75) and *Après le Bain* (1885).

FUTURE PLANS

AT&T corporate headquarters is still just a foundation at 53rd and Madison. But a sneak preview of the finished product can be had at the Institute for Architectural and Urban Studies (8 West 40th Street) from September 13 to October 31. **Philip Johnson** and **John Burgee**’s preliminary studies, working drawings, and models will give us an idea of their new directions—a Hellenic pediment, a Baroque lobby. For contrast there are studies for the Glass House (1947–48), Johnson’s private residence, reminiscent of Greek city planning and Ledoux.

AND ON 57TH STREET

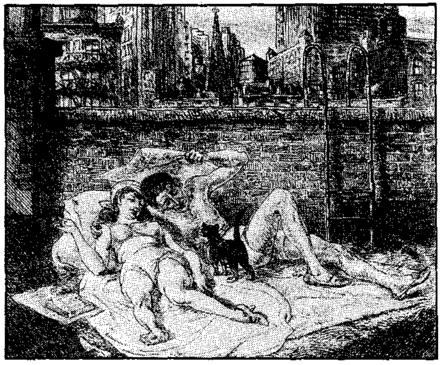
Fulvia Levibianchi’s overscaled nude breasts, in oil on canvas, will only be a little less inspiring than her large bronze breast-shaped sculpture with bound nipples. This Milanese artist comes to America for the first time at Jackson (52 East 57th Street) from September 12 to 30. **Louise Nevelson** breaks out into integrated collage tapestries of cotton, wool, hemp, goat’s hair, and who-knows-what-else in mountain and desert reflections at Pace (32 East 57th Street), and at the same time (September 23 to October 21), same place, **Brice Marden**’s five new single-theme paintings give us austere color variations of a reduced emotion. Huge collages show **Stephen Edlich**’s mastery of Marlborough’s (40 West 57th Street) space from September 22 to October 21.

A PICTURE'S WORTH

Shimmering construction sites and low, barren desertscapes highlight **Lewis Baltz**'s views of Nevada at Castelli (4 East 77th Street, October 7 to 28). **Janine Kelman**'s autobiographical photo-collages at Neikrug (224 East 68th Street, from September 22 to October 14) use Polaroid, Kodalith, acrylic, mirrors, and more. She creates personal visions of her own aging and poignantly reflects the repetitions of her own eyes within those of her children. Xerographs with eerie ritual village rooftops by **Ruth Breil** illuminate Foto (492 Broome Street) from September 23 to October 21.

CITY VIEWS

John Sloan's New York prints at Kraushaar (1055 Madison Avenue), from September 19 to October 7, give us the ragpickers, the working girls, the art openings, and the moviemakers.

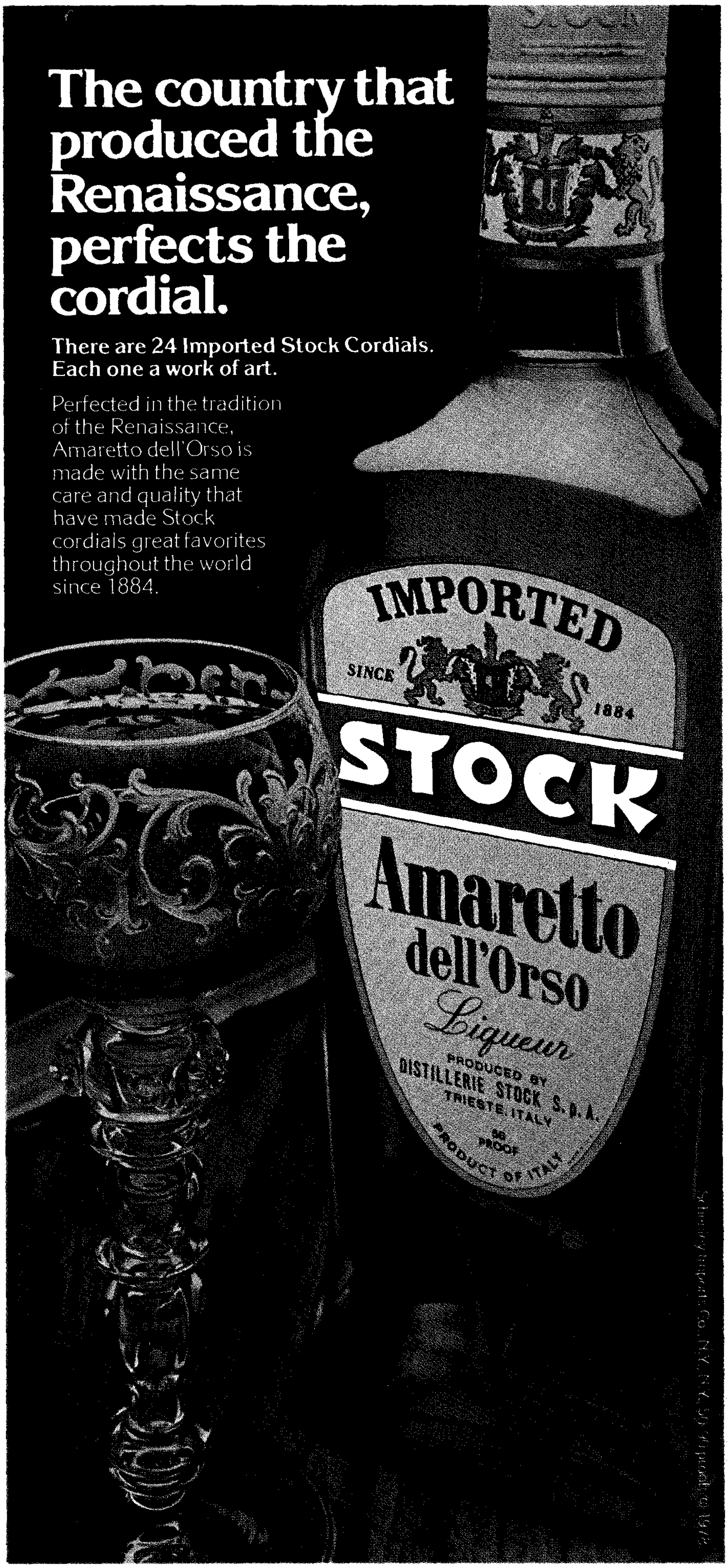


Sunbathers on the Roof, *by John Sloan, at Kraushaar.*

Night Windows opens to us, and the bohemian watering holes of the twenties and thirties, like McSorley's, come alive again with raucous display. **Cityana** (16 East 53rd Street) catapults us to envision New York City from the air in a selection of photos taken from every possible aerial view (through October 30). A more magical tableau of man-made hills and valleys has never been seen.

SOUTH OF THE BORDER

The Center for Inter-American Relations (680 Park Avenue) mounts a resplendent collection of nineteenth- and twentieth-century Mexican costumes gathered from the American Museum of Natural History; institutions at Santa Fe, San Antonio, and Los Angeles; and private collections, from September 13 to October 22. Satin and Spanish lace, particularly that of Empress Carlota's ball gown, contrast with the brilliant color and varied textures of ceremonial dress of indigenous Mexicans. —**Holly Pinto**



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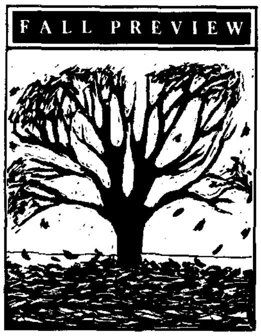
ANTHONY THOMOPOULOS

TELEVISION



Take a son of Greek immigrants who ran a struggling restaurant on 238th Street and White Plains Road in the northeast Bronx. Start him in the mailroom of the National Broadcasting Company, and put him through almost twenty years in the frenzied business of commercial television. Give him a wife and three kids, a reputation as a nice guy in a pool full of sharks, and then, at age 40, put him into the top programming job of the ratings- and dollar-rich ABC Television Network.

What have you got? A classic Horatio Alger story? A rare case of a nice guy finishing first? If you're Anthony D. Thomopoulos, heading into your first full season as president of ABC Entertainment, you become known for only one thing: You're the guy who replaced Fred Silverman.

"It's something I expected from the minute I got the job," Thomopoulos explains, and it was inevitable. In little more than two and a half years at ABC, Silverman presided over the rise of that perennial last-place network into the dominant force in commercial television. No matter how much credit also belonged to ABC-TV chief Fred Pierce—and to the shows that were developed and scheduled before Silverman even arrived at ABC—the legend that began at CBS, and will continue with Silverman as NBC president, has made him by far the best-known executive in television history. The post-midnight telephone calls, the impulsive hunches about potential series and stars, the showman's instincts in a gray-flannel world mean that any successor will inevitably find himself measured against Silverman.

And yet, at least now—before the pressures of low ratings and heavy competition emerge—the comparisons wind up being almost wholly flattering to Thomopoulos.

"If you compare Tony to Freddie head-on, you're doing him a disservice," says one ABC executive. "In terms of bold, creative leadership, it won't be the same. But that may be good—we're not trying to make decisions based on 'What's Freddie going to like?' "

Ed Weinberger, one of the best of the writer-producers of the Mary Tyler Moore studio, and now one of the independent producers responsible for a new ABC show, *Taxi,* says that "Tony's not a showman—he's an executive. But you have to give him an enormous amount of credit, because he doesn't *pretend* to be a showman. Maybe one of the reasons TV's so bad is that too many executives are pretending they have the instincts only one network executive really has—and that's Freddie."

Thomopoulos himself recognizes this view of himself as a more traditional executive, even if he doesn't fully agree.

"For me," he says, " 'low-key' is not the full connotation of my operation. I make decisions very quickly, but I don't make them with a flair. I am aggressive, I am competitive, but it's quiet. And I absolutely believe in delegation. It's very much part of my business philosophy. You get the best out of people if they feel they are involved in decision making. I *must* have their feedback—otherwise, they're robots."

For a man close to the top of his profession, Thomopoulos had few career inclinations toward entertainment.

"I was a movie buff," he says, "going to the theater at 10:30 on a Saturday morning, coming out at six at night bleary-eyed—but I really wanted to be a diplomat." So, after graduating from Mount St. Michael as "one of the few non-Catholics ever to go there," Thomopoulos attended Georgetown's School of Foreign Service. "But I realized that you need a social background and money of your own to support yourself, neither of which I had. So I went to NBC convinced that I had the training to work in one of their foreign divisions, and they said, 'Here's the mailroom.' "

Within a year, Thomopoulos had gotten his job in foreign sales; four years later, he was with Four Star Entertainment, where he rose to become executive vice-president. Before joining ABC in 1973, he was with Tomorrow Entertainment, an independent company which produced some memorable television, including *The Autobiography of Miss Jane Pitman* and *Queen of the Stardust Ballroom.* Although Thomopoulos held several programming positions, his most significant job—before he replaced Silverman as programming chief last February—was as a vice-president who served as chief aide to ABC-TV president Pierce. (At least one network insider believes this relationship—and the increased role of Pierce in direct programming decisions—is one reason Thomopoulos got the job.)

For this season, at least, ABC's prime-time-ratings dominance should pose few obstacles to Thomopoulos's easygoing manner. With only five new series on the schedule, he is concentrating a lot of energy on the vitality of returning series. Some of those series will produce all-but-certain successes: the return of Farrah Fawcett-Majors for four hours of *Charlie's Angels,* and the presence of newly crowned superstar John Travolta on eight episodes of *Welcome Back, Kotter.*

With these and some movie projects, as one ABC programmer still acknowledges, "Tony's first real test won't come until January, or even next September. That's because we won't know until then what CBS or NBC have done—and because the real key to any network's success is development."

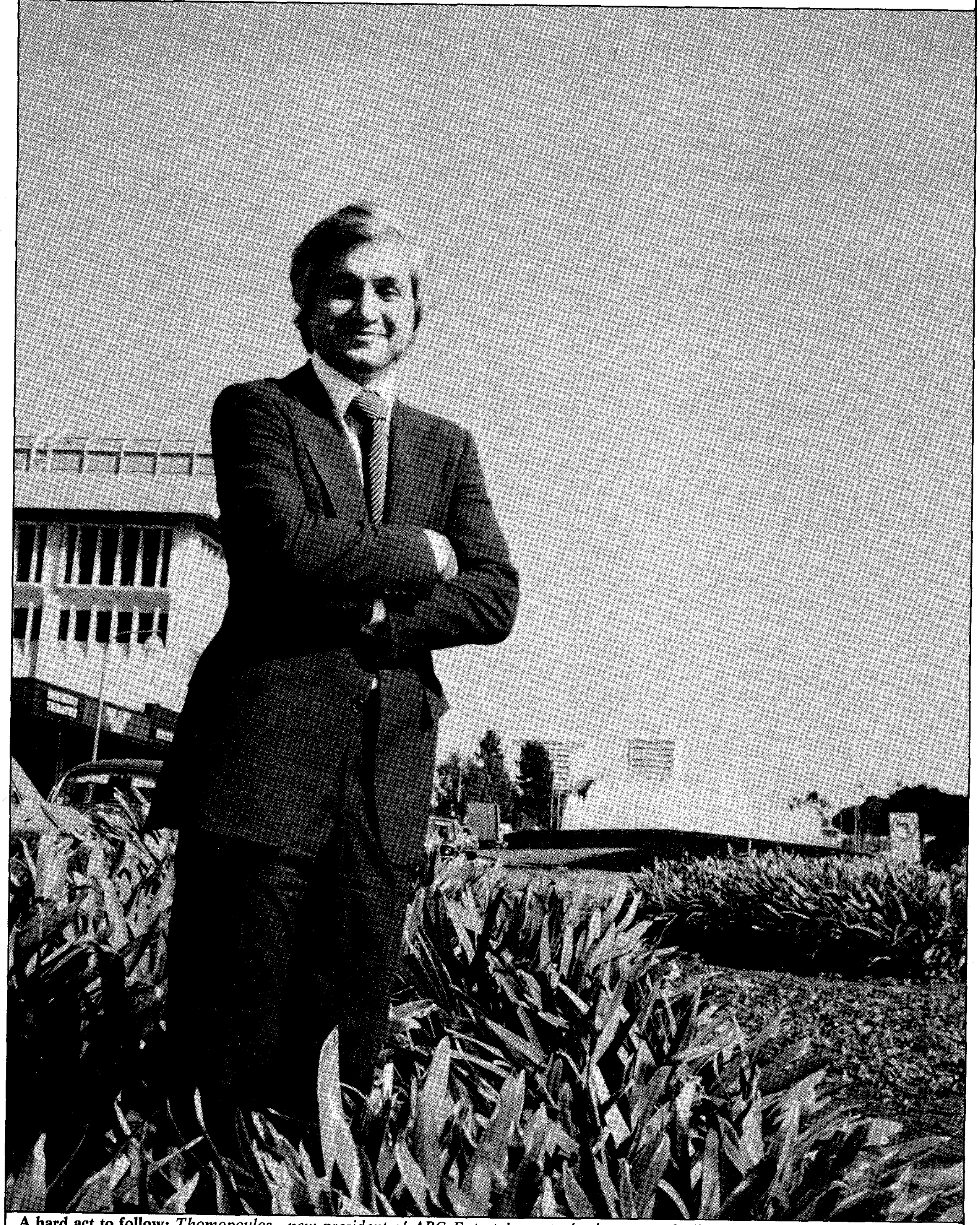
It's this challenge that keeps Thomopoulos working a schedule of twelve-hour days—a work load with a bittersweet irony. "My father literally worked himself to death—he used to leave the house about 5 A.M. and was usually never home until 11 P.M. Now the irony of my life hits me every day—I'm in a fancier store."

And if the role of "Freddie's replacement" bothers him, neither he nor those around him have seen any sign of it.

"I have a very strong sense of who I am," Thomopoulos says. "If I do a good job, the people whose decisions will affect my career will know it."

The question, of course, is whether Thomopoulos will navigate the treacherous currents of network television so that, a few years from now, a future producer will say to a future programmer, "You know—Tony would have done it *this* way." **—Jeff Greenfield**

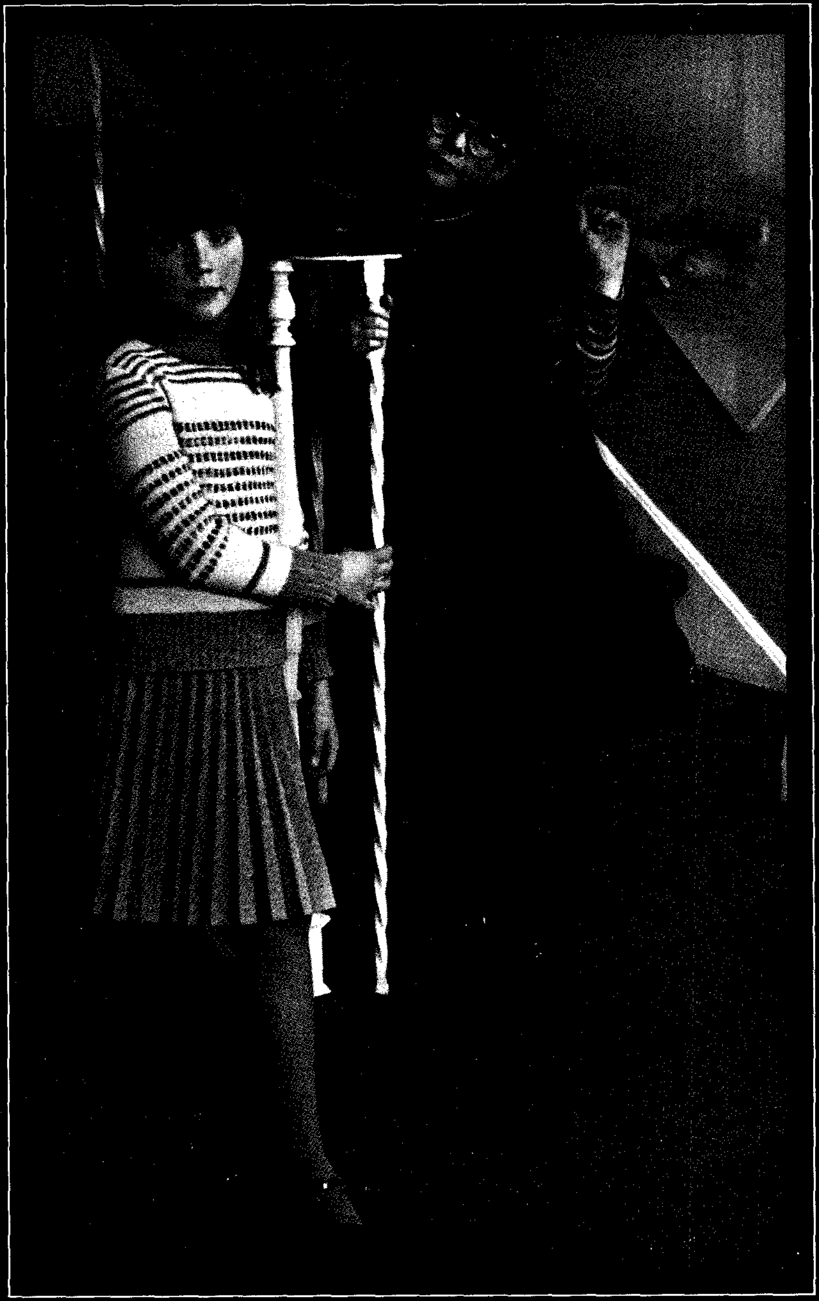
"... ABC execs wonder how their new president, a nice guy in a pool of sharks, will navigate the treacherous currents of network TV..."



A hard act to follow: *Thomopoulos, new president of ABC Entertainment, also known as the "guy who replaced Fred Silverman."*

Photograph by Pat Shamroy

CHILDREN SHOULD BE SEEN.



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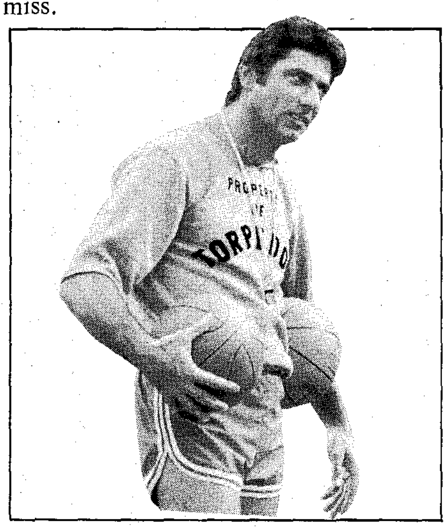
"*. . . ABC's* Apple Pie *is the show that asks the question 'Huh?' . . .*"

COMEDY TONIGHT

Good news for irascible-grandpa fans: Spunky old retired guy Jack Albertson (formerly the irascible garage owner in *Chico and the Man*) gets elected senator, takes on the corrupt pols in **Grandpa Goes to Washington** (Tuesdays 8 to 9 P.M., NBC). Didn't Jimmy Stewart do that already?

Hey, let's put Joe Namath in a sitcom. Okay, we'll make him a high school basketball coach and give him a team full of comic misfits, you know, like *Welcome Back, Kotter*. And, uh, . . . I got it! The best guy on the team is a girl! Right, and we'll make Joe's leading lady the school principal. Terrific; what'll we call it? *Basket Cases*? Nah, how about **The Waverly Wonders** (Fridays 8 to 8:30 P.M., NBC)? Can't miss.



Joe Namath coaches for NBC this season.

But isn't TV already full of hack shows, you ask? No, no, not this kind. **Taxi** (Tuesdays 9:30 to 10 P.M., ABC) may be the *Roots* of the transportation industry. Or it may be about philosophical New York cabbies. Judd Hirsch stars. (The bizarre Andy Kaufman is also featured.) Already we're sick of jokes about bad tippers and we haven't even seen *Taxi* yet. Didn't Avery Schreiber do this already?

Apple Pie (Saturdays 8:30 to 9 P.M., ABC) is the show that asks the question "Huh?" It takes place in what ABC calls "the colorful 1930s." It's about an artificial family assembled from want ads by "the irrepressible Ginger-Nell" (Rue McClanahan). Among the members are the irascible Grandpa Hollyhock (Jack Gilford), probably the first regular sitcom character who is blind. We wouldn't miss it for the world.

See, guys, the key to sitcom creation is contrast. Like you take a hip, young, streetwise nun and an irascible, uptight old-fogy priest and put them in a downtown storefront mission servicing comically lovable junkies, hookers, pimps, and perverts. What's the result? Hilarity. Right? Hey, am I right or not? Come on, I want to know. **In the Beginning** (Wednesdays 8:30 to 9 P.M., CBS) stars McLean Stevenson and Priscilla Lopez, who Obied in *A Chorus Line*.

Jiggly time. Three winsome airline stewardesses find fun and adventure aloft until their craft unexpectedly crashes into the Love Boat, producing the first disaster sitcom. But seriously, folks, it's **Flying High** (Fridays 10 to 11 P.M., CBS), starring three winsome new faces (and other parts) chosen after an exhaustive search of New York's most exhausted models by the irascible producers.

Mork and Mindy (Thursdays 8 to 8:30 P.M., ABC) sounds like a spinoff of the Coneheads. Mork (Robin Williams) has been sent from the dying planet Ork to scout out Earth as a possible replacement. Mindy (Pam Dawber) is a human with strange taste in men. The gimmick here is Mork's literal-mindedness. If you told him to get lost, according to ABC's publicity, he would. Sounds like a good idea.

THRILLS AND CHILLS

Uh-oh, this could be trouble: **Lifeline** (Sundays 10 to 11 P.M., NBC) threatens to be interesting. A real-life nonfiction study of doctors' lives, says NBC. A different doctor each week. No actors. No tap dancing. The menacing sniff of quality is in the air. Is prime time ready for this?

TV turns its eye on TV. Naturally, the movies did it first. *Network* begat **W.E.B.** (Thursdays 10 to 11 P.M., NBC). Pamela Bellwood dunaway with the central role of Ellen Cunningham, hotshot Liberated Woman TV exec at Trans-Atlantic Broadcasting. All around, the corporate sharks maneuver. We're bored as hell and we're not gonna watch it anymore.

Remember *Dallas*? It was bound to spread: Now there's **Vega$** (Wednesdays 10 to 11 P.M., ABC), which is about the town in Nevada where money is taken to retire. ABC vows plenty of action. Tony Curtis doesn't exactly star but makes "frequent guest appearances" as Bernie Roth, a casino owner. Reportedly in the works for next season: *Peoria* and *Fond du Lac, Wisconsin.*

John Houseman repeats Paper Chase *role.*

Kaz (Sundays 10 to 11 P.M., CBS) fills a long-felt need, namely for a serious dramatic series about a lawyer who plays drums. Ron Leibman stars as Martin Kazinski, a guy who got his law degree while in jail. He hustles and cons his way into L.A.'s most prestigious law firm and at night drums away in a nightclub. Much as in real life.

Trekkies, come home. *Star Wars* fans, rejoice. It's the seventh millennium of time, and the homeless remnants of humanity are fleeing through space from the dread Cylon armies of the Alliance, a race of vacuum cleaners intent on sucking all humans into the cosmic compactor. Lorne Greene stars as Adama, commander of the giant **Battlestar Galactica** (Sundays 8 to 9 P.M., ABC), and while he has to worry only about the Cylonese, ABC is facing a plagiarism lawsuit from the enraged creators of *Star Wars*. May the best droid win.

Each week **The Eddie Capra Mysteries** (Sundays 10 to 11 P.M., NBC) will open with a murder. Then it's up to the viewers to figure out who done it and why they are watching *Capra*, which is about a lawyer (Vincent Baggetta) who solves murder mysteries. Much as in real life.

SINGIN' AND DANCIN'

Mary (Sundays 8 to 9 P.M., CBS) heard she was missed and so she's come back. But this time it's in the treacherous variety-show format. Sing-

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ing, dancing, all that stuff Donny and Marie do. No Lou Grant, Ted, Murray, et al. Dick Shawn, James Hampton, Swoozie Kurtz, and other regulars will be on hand, however. Can Mary Tyler Moore do it again? Nielsen only knows.

ODDMENTS

Can an intimidating law professor find happiness on prime-time TV? **The Paper Chase** (Tuesdays 8 to 9 P.M., CBS) poses this challenge, with John Houseman re-creating his movie role of the irascible Professor Kingsfield. Why not? It won him an Oscar. For some reason, the producers have failed to change the Ivy League locale to Brooklyn or cast John Travolta as the lovable Barbarino, editor of the law review, but maybe Houseman can overcome these problems.

You'll have to go to your supermarket to watch **People** (Mondays 8:30 to 9 P.M., CBS), an adaptation of the well-known magazine, or it just won't feel right. The chic and the famous will come at you rapidly. Phyllis George will be pitching them. You may hold David Susskind, the executive producer, responsible for all this.

Arts in New York was the subject of eight half-hour programs on Channel 13 last spring. The response was so positive that another Skyline *series starts in November.*

WE INTERRUPT THIS WASTELAND

Bill Moyers has escaped from the nets and is back on PBS plotting more **Bill Moyers Journals**, on which he'll continue being thoughtful, incisive, and all other things Moyers is until CBS is able to kidnap him again and force him to become Eric Sevareid. *Journals* will start early in 1979. Enjoy him while you got him.

Speaking of the big picture, we'll also be getting **Global Papers.** It's an ambitious six-part series focusing on major worldwide issues and answers.

Great Performances erupts September 13 with a major new production of Puccini's *Tosca,* filmed in Rome and starring Raina Kabaivanska, Placido Domingo, and Sherrill Milnes. A week later it features the first major TV appearance of pianist Rudolf Serkin, live from Lincoln Center. And on October 25, there is Pinter's *The Collection,* with a modest little British cast including Laurence Olivier, Alan Bates, and Malcolm McDowell.

PBS's **Hitchcock: The Early Years,** six of the master's early mysteries, continues (Saturdays 10 P.M.). September 16 the film is *Murder* (1930). PBS will also be presenting **Sneak Previews,** a series providing advance looks at new theater and television.

And then there is **We Interrupt This Week,** the first quiz show on public TV. PBS's publicity department at first neglected to tell us when the show is on, but maybe that was part of the quiz. We can now inform you it will run Fridays from 9 to 10 P.M.

SPECIALS

Elizabeth Taylor turns up in a *Hallmark Hall of Fame* drama about a professor who was once in show biz. . . . **Michael Moriarty** and **Blythe Danner** portray suburban angst in a two-hour NBC dramatization of various John Updike stories. . . . CBS has got the only giraffe special in sight, **The Last Giraffe,** the struggle of a Baltimore housewife to save the neck of an endangered species. . . . Humphrey Bogart will be deified in **Bogie,** a drama special of some sort. . . . **Gauguin** will give us a peek at the artistic life in Tahiti.

The Kunta Kinte clan will be upon us again. Not only is ABC repeating *Roots* but rolling along later this season is **Roots: The Next Generations,** fourteen more hours of Alex Haley and the *mishpocheh.* . . . ABC will kidnap Adolf Eichmann and spirit him off to Israel all over again in *The House on Garibaldi Street.* . . . Count Dracula also gets his first TV special, **Dracula: The True Story,** an examination of the man and the myth. . . . Corporate anniversaries are big this season: Ford's seventy-fifth, General Electric's hundredth, and *Playboy*'s twenty-fifth all rate TV specials for some reason. . . . Potentially worst holiday show: **The Star Wars Holiday Special,** a musical. Sing, Wookie, sing.

—Lewis Grossberger

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BRUCE CAPUTO

POLITICS

FALL PREVIEW

A most unexpected observation from Congressman Bruce Caputo, young hope of the state's GOP: If he loses his race for lieutenant governor in November, he just might drop politics altogether.

"Going around campaigning, I've seen a lot more of what I'm missing. Weekends, vacations, nights, women, lacrosse, motorcycles, rugby. The things I used to do for fun. And marriage. Politics gets in the way, you know," he said, musing aloud one hectic campaign Sunday. "I'd rather win the election, of course. But if it doesn't work out, I wouldn't be desperate to get back in."

Don't count on it. Beautiful Bruce Caputo—reputed to have a streak of ambition as long as his brown Mediterranean eyes are wide—isn't quite the type to give up so readily on the seductive business of politics. Not after attaining national prominence for his zealous (some would say overzealous) efforts on the congressional committee investigating the Koreagate scandal.

And certainly not when you consider his frank admission that yes, he's interested in the 1980 Senate race ("I'd love to do it if all the pieces came together"). And yes, he doesn't mind victory a bit.

"It's like college ball. Once you get started, you want to win. But this is so time-consuming. You can be the world's best ballet dancer or the world's best football player and still have weekends. But I don't think you can be the world's best politician and take Saturday off." So he wants to be the world's best politician? "Oh yeah. I want to be. I want to win."

Bruce Faulkner Caputo first started winning politically in 1972, when, at the age of 29, he decided to take time out from his successful consulting firm to run for a State Assembly seat. Two terms later he was off to Congress, and now he's giving up a sure future in Washington for the iffy race with Perry Duryea, GOP gubernatorial hopeful.

"There would be a more direct responsibility," says Caputo of the job he's after. Then again, running statewide helps him build a base beyond his district, Yonkers and the North Bronx, and that can't hurt a prospective Senate candidate like Caputo, who, considering his age, needn't be in any hurry.

At 35, Caputo is the model of the new-wave politician—sort of a Republican-style Jerry Brown with a Harvard Business School soul. Ask him a question and don't be surprised if he draws you a graph.

He stays in his parents' home in Yonkers (they sometimes live in Florida), and his Washington residence is a cramped two-room apartment where he sleeps on a box-spring-and-mattress set on the floor. "It's not a conscious style. I just don't need to have a sofa. I get in after eleven and crash."

It's been mostly his work on the Korean payoff scandal that's kept Washington's newest bachelor so busy. House leaders assigned him to the ethics committee (actually, the House Committee on Standards of Official Conduct), almost as an afterthought, two years ago, and Caputo rapidly glommed on to the emerging scandal involving alleged Korean payoffs to government officials.

Engaging in brash, publicity-garnering tactics that many branded as opportunistic, Caputo did things like pressing committee members to sign an oath saying they had never received more than $100 from Korean nationals or other foreign governments.

This certainly helped bring attention to the scandal, but whether it did so in the wisest fashion is another question. "Well, he's young," suggests Representative Millicent Fenwick (R., N.J.), a committee member who often supported Caputo. "When one has worked in politics for a while, one learns that there are ways of doing things that are more productive."

This summer, the moderate Republican has done things tenaciously—if occasionally awkwardly—as he has traveled the state preaching tax cuts and more jobs. Like Duryea, Caputo favors the death penalty and quotes statistics that, he says, prove that capital punishment is a deterrent. Where do the statistics come from? "From Harry O'Donnell [Duryea's press secretary]."

Caputo opposes the use of Medicaid funds for most abortions—not for religious reasons (he is Protestant, not Catholic as most believe) but because he doesn't think government should "get involved" in such areas. Doesn't that penalize the poor? he was asked. "Yes. There are lots of things you have a right to do that we don't subsidize poor people to do."

The second son of prominent Westchester attorney Anthony J. Caputo and writer Doris Burke (who's of Scottish-Irish descent) decided to go Republican a while back—probably when he was still a preppie at Deerfield: "Republicans leave you alone. There are fewer intrusions into your private life."

At Harvard he studied economics and fine arts, played lacrosse, and joined the elite Porcellian Club, which, he reports, "has a lot of tradition—the Lodge family, several of the Adamses."

He was graduated cum laude in 1965 and was completing his studies at the Harvard Business School when he was classified 1-A. Caputo was accepted in a Pentagon group that then Defense Secretary Robert McNamara had put together to analyze things such as the effect of bombing in Vietnam.

"It was clearly the best way to handle the service," says Caputo of his Pentagon years. "I would have been an infantry lieutenant; I probably would have gotten killed." While in the service, he also earned a law degree at night at Georgetown.

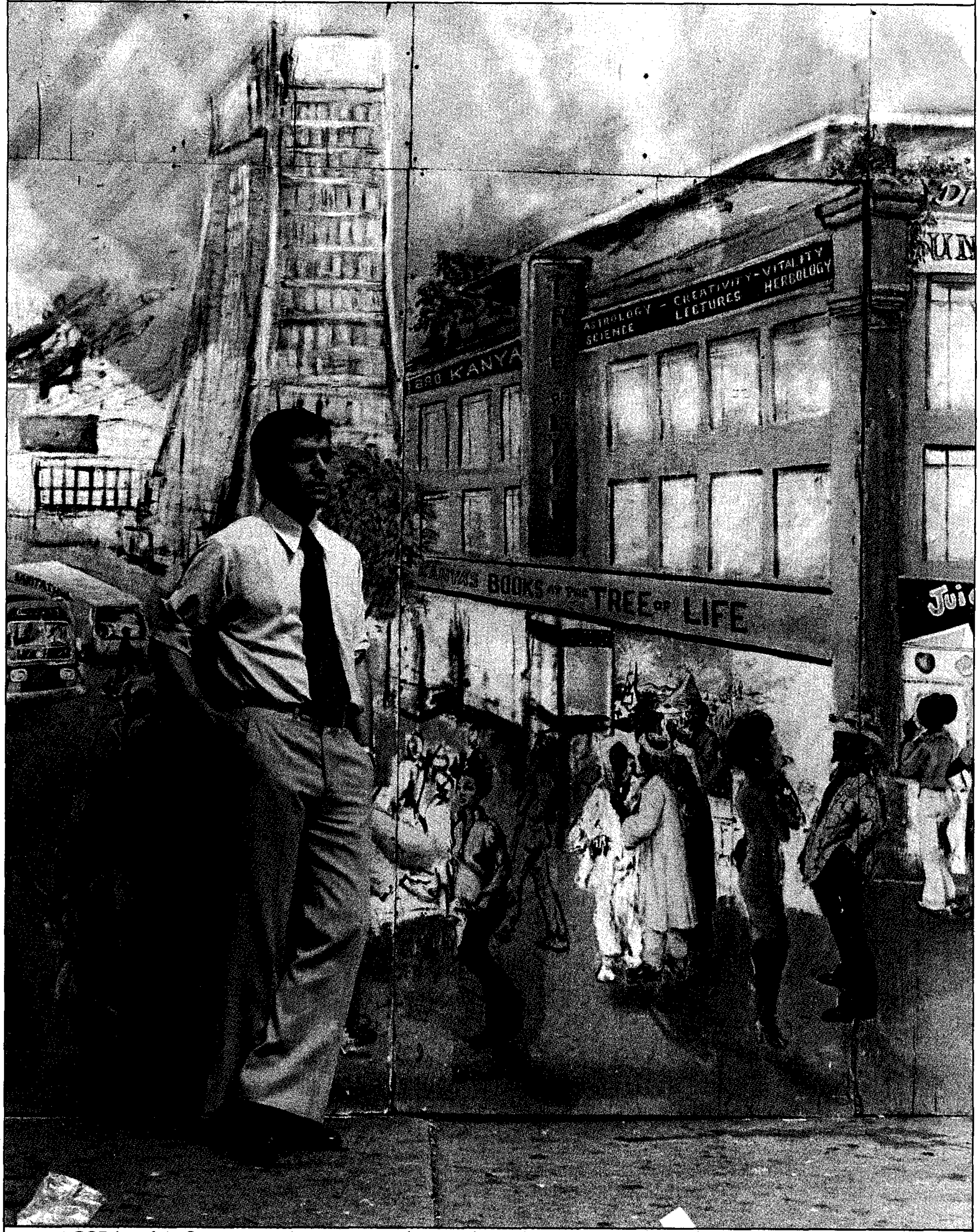
In the fall of 1969, Caputo and three others from the Pentagon group formed a management-consulting firm (ICF, Inc.) that soon numbered federal agencies and state and foreign governments among its clients.

The young businessman made a bundle in short order (he was worth $250,000 before the campaign, he estimates) and decided to work on a local Republican campaign in 1971. When party leaders tapped him for an Assembly run a year later, he said yes. Upon entering Congress, Caputo sold his ICF stock but says he doesn't rule out returning to the business world.

But just mention Washington and the sleek Caputo face smiles. "I would love to go back to Washington, I miss it already. It's like college sports. There's a lot of dirty stuff goes on. But it's still fun."

—Joyce Purnick

". . . The GOP candidate for lieutenant governor misses Washington. 'It's like college sports: lots of dirty stuff, but still fun' . . ."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GOP hopeful: *Congressman Bruce Caputo is here on the Harlem hustings, looking ahead to the 1980 Senate race.*

Photograph by Liza Himmel

CHARLES WADSWORTH

MUSIC

FALL PREVIEW

Charles Wadsworth slouched down in the midtown restaurant booth and turned on the grin. When Charlie grins, you could read fine print by it at the bottom of a mine shaft. You'd still pick him out of a crowd as a Georgia farm boy on his first visit to the big city. You'd be wrong, however; Charlie does hail from Georgia, but he's been in town for quite a while now, long enough to have become head of the most successful classical-music venture in New York in modern times. And the grin was because he'd just been told that the tenth-anniversary season of his Chamber Music Society of Lincoln Center had just sold its last subscription.

Are there any frustrations, along with the triumphs? You might think so; after all, a Juilliard education—piano with Rosalyn Tureck and all that—is supposed to aim a fellow toward a big-time soloist's career. Ghostly echoes of Van Cliburn's ticker-tape parade still resound through Juilliard's hallowed halls. Maybe Wadsworth's peculiar brand of success—accompanist and chamber-music participant part of the time and a high-class booking agent and impresario the rest of the time—shames his old-school ties. It doesn't seem to bother him, however.

"Sure," he says, "I went through that soloist's indoctrination. That's all they ever tell you at Juilliard. But a job is a job, and when I got out of school I hooked up with some tenor—I forget his name—who needed an accompanist for a Town Hall concert. That was in 1952, when it was still tough for a young American pianist to have a solo career. The critics didn't like the tenor very much, but Virgil Thomson gave my work a rave. That did it. Next day the phone started ringing, and every aspiring young singer wanted to hire me. And so I got shifted away from solo work."

In 1959, Wadsworth turned up at Gian Carlo Menotti's Festival of Two Worlds at Spoleto, still in a backseat job as accompanist for a ballet company. "Gian Carlo was a great one for playing hunches, and he had a hunch that I had some kind of ability for putting together chamber-music programs. Maybe it was simply that, by then, I knew a lot of musicians from my work as accompanist. Anyhow, he asked me to organize some noontime chamber concerts for Spoleto, and I said yes. Don't ask me why."

Well, if you've been to Spoleto, you know about Menotti's hunches, because the chamber concerts are the hottest-ticket items there. They take place in the lovely Caio Melisso Theater, and they're like big, love-saturated, Italian family parties. At high noon, Wadsworth and his grin bounce out onto the stage to welcome the crowd in a home-brewed mixture of English and pidgin Italian. (Wadsworth has become, over the years, the best piano-playing Italian-dialect comedian of non-Italian descent since the late Chico Marx.) The business at hand is anything but comic, however; those Spoleto programs offer some of the world's best chamber playing, and this is largely Wadsworth's doing. This last year, Wadsworth bowed out of his managerial chores with Spoleto, but he's still on hand as emcee.

"I guess it was Spoleto that got me the New York job," he reminisces. "Alice Tully, the most wonderful patron ever, had been a friend to Spoleto since the beginning. After she endowed the hall at Lincoln Center, Bill Schuman—who was then president of Lincoln Center—came to me. 'If I give you a perfect hall,' he said, 'what will you put in it?' So I went out and rounded up the best chamber players I could find, and that was my answer."

Now it's ten years later, and the formula that Wadsworth so modestly describes is in full flush, so much so that next year the society is going to add a third subscription series (on Monday nights) to take care of the waiting list. Already, the society has fourteen pairs of concert programs at Tully Hall, a touring season, programs for children at the hall and in the schools, and another short series at the Paula Cooper Gallery in SoHo, where the atmosphere restores the intimacy that "chamber" traditionally implies.

What makes a chamber player? Or, more to the point, what makes a virtuoso—a Pinchas Zukerman, a Barry Tuckwell, or a Paula Robison—become involved with the kind of music that scores its points intellectually?

"I'll admit, it takes a special attitude by the performer," Wadsworth answers. "You know as well as I do the name soloists who think they can play chamber music as a way to heaven but fall on their faces. Our people play because chamber playing implies the purest distillation of a composer.

"I hear over and over, from the kids in our audience and from older people alike, that the old idea of chamber music being elitist is no longer the case. Maybe it's because you hear so much symphonic sound incidentally these days, on TV or in elevators. All I know is what I see and hear at our concerts: real music, real excitement."

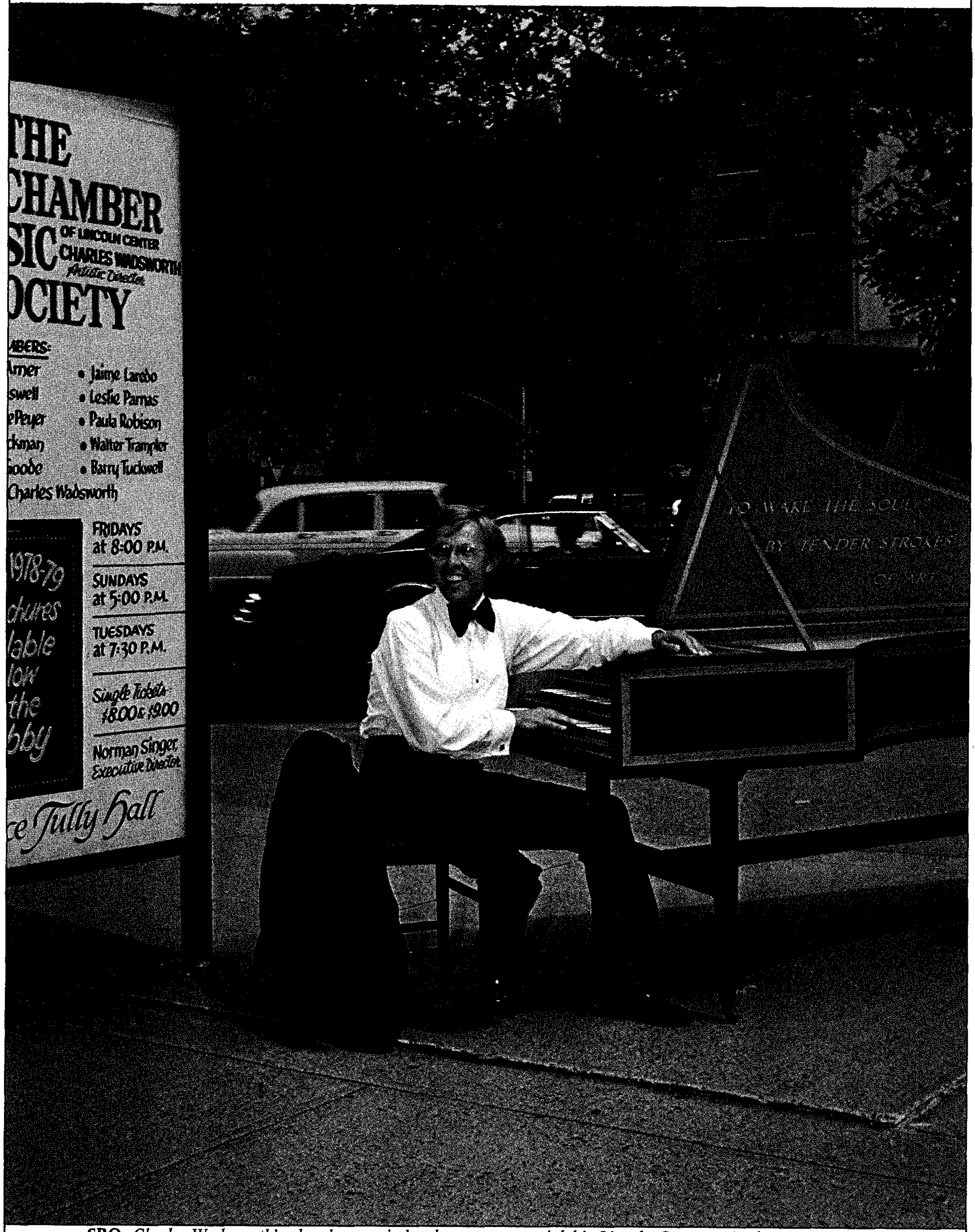
Is the passion for chamber music spreading outside New York? "Well, yes—I mean, sort of," says Wadsworth. "There are still cities where all the money goes into one kind of music and nobody supports anything else."

Wadsworth is concerned now with another kind of spread, the hope of a "farm-club" system someday, wherein talented younger performers can be formed into Lincoln Center–type units to spread the word under Chamber Music Society auspices. "Susie [his wife, Susan Wadsworth, who runs the excellent Young Concert Artists series] and I try not to bug each other at home about music business. But if she hears a kid auditioning for her series who sounds like a chamber player, she drags me off to hear him. Likewise, if somebody comes to me for a job, I tell Susie about him.

"Chamber music is no longer the closed society that it once was, when all the audiences were elderly and spoke German and you had to be at least 60 to play it or enjoy it. At the Chamber Music Society we've broken down that barrier. We're bringing in new music, through an active commissioning program. We're bringing in new performers, as often as we can. And, most important, we're bringing in new listeners, who are discovering how great it feels to get hooked on chamber music."

—Alan Rich

> *". . . Wadsworth's success—accompanist, chamber-music participant, booking agent, and impresario—would shame his Juilliard ties . . ."*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SRO: *Charles Wadsworth's chamber music has been so successful his Lincoln Center series has a waiting list.*

Photograph by Jeré Cockrell

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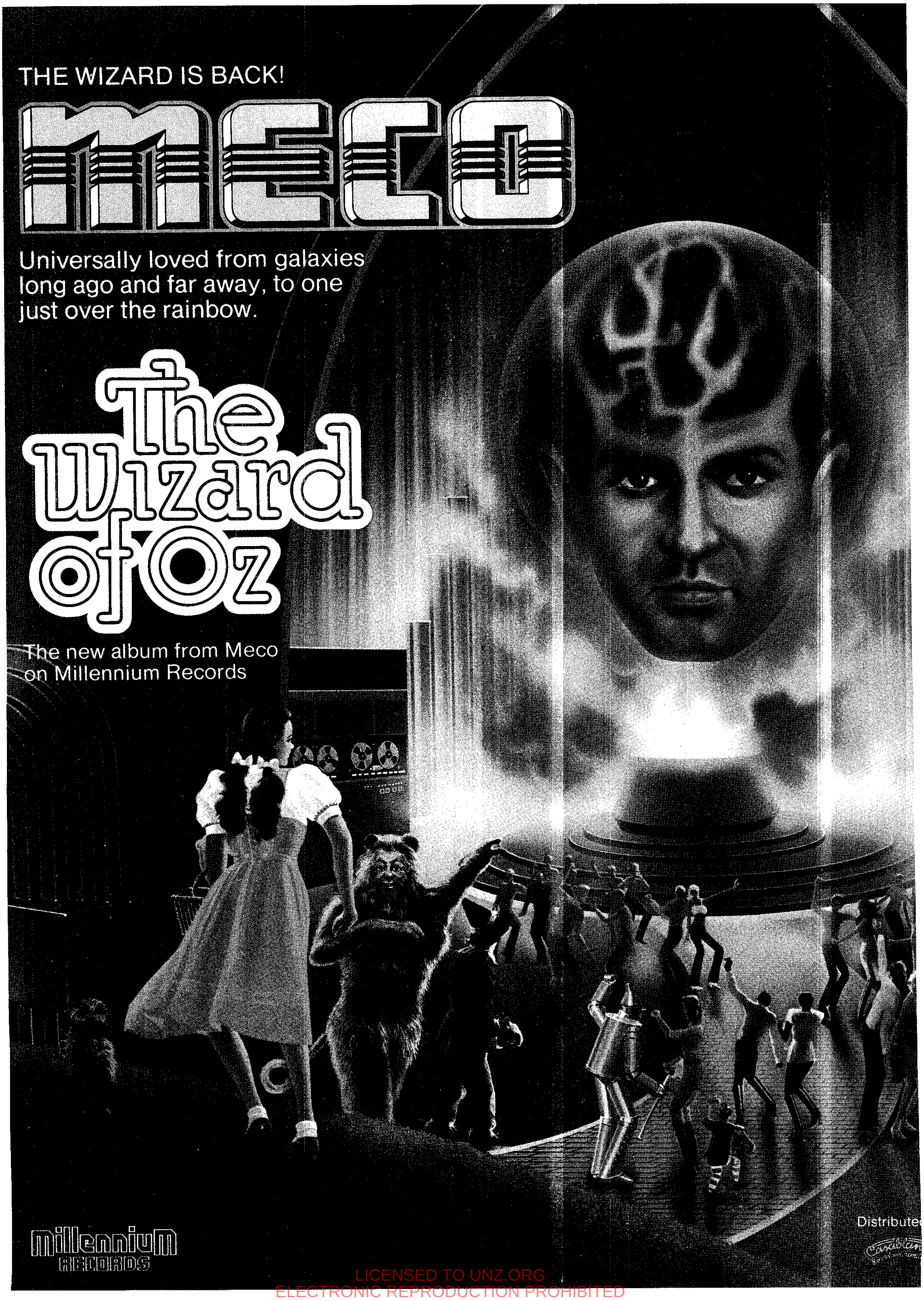

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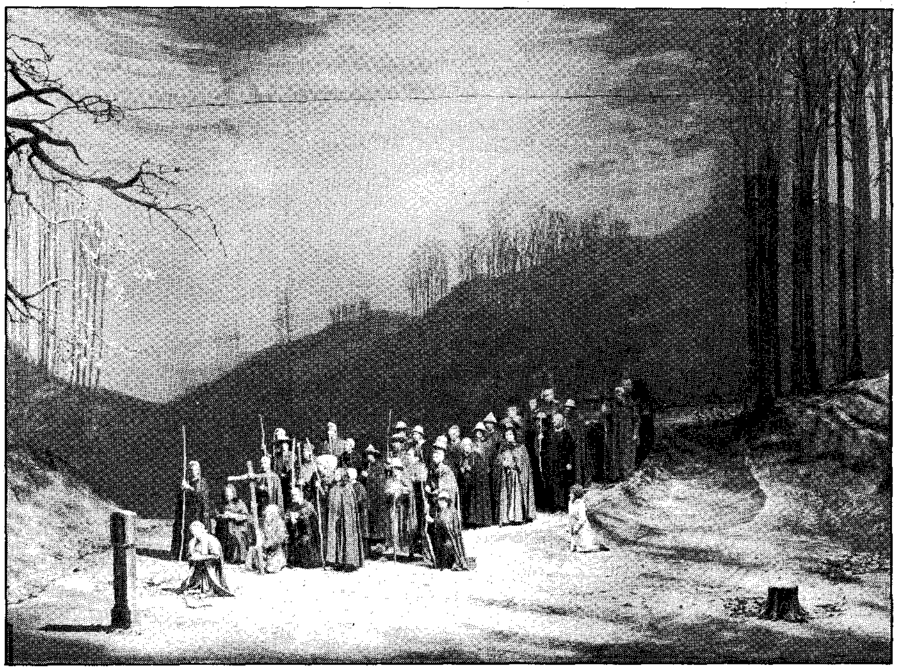
AT LONG LAST SCHUBERT

Like the overdue acquittal of a guilty conscience, the celebration of the 150th anniversary of Franz Schubert's untimely and virtually unnoticed death is widespread and festive. On November 19, the actual death date, the much loved Hungarian pianist **Lili Kraus** gives an all-Schubert recital in Carnegie Hall. By then, **André Watts**'s "Celebration of Schubert"—eight concerts that include lieder sung by Bernard Kruysen, chamber works with several guest performers, and a wad of piano music, all with Mr. Watts at the piano—will already be four days old; that series, at Tully Hall, begins on the fifteenth. **Zubin Mehta** and the **New York Philharmonic** have scheduled all eight published symphonies during the season, along with the A-flat Mass (to be given over Thanksgiving weekend). The **Juilliard Quartet** plans three Saturday afternoons of Schubert at Tully, the first on November 4. And Schubert also shows up on programs of the **Chamber Music Society of Lincoln Center,** with the seldom heard Fantasy in F minor on the November 19/21 program and many other works later in the season.

The Juilliard Quartet performs some of Schubert's greatest chamber music.



The Metropolitan Opera's splendid, new Tannhäuser *returns September 18.*

ORCHESTRAL DOINGS

The Philharmonic begins its subscription season on September 14, with **Zubin Mehta** putting his better foot forward with Mahler's First Symphony, a work that has practically become his signature tune. Mehta's first stint with the orchestra lasts five weeks and includes a benefit concert with Vladimir Horowitz as soloist on September 24 (to be telecast). On October 19 **Michael Gielen** will guest-conduct for one set of concerts, followed by two weeks led by the neighbor from the Met, **James Levine.** Mehta returns on November 9, with a Messiaen-Beethoven program that includes Messiaen's wife, **Yvonne Loriod,** as piano soloist. On December 7, Washington's **Mstislav Rostropovitch** begins a two-week guest engagement with, needless to say, a great deal of Russian music on both programs. **Erich Leinsdorf** and the orchestra will celebrate Christmas with excerpts from that quintessential Easter opera, Wagner's *Parsifal.*

Meanwhile, at Carnegie Hall, orchestral programs again loom large, with the Boston and Philadelphia series recommencing in early October. Carnegie's own "International Festival of Orchestras" begins on October 23 with a visit by the **Toulouse Symphony** under **Michel Plasson** in—surprise!—an all-French program. That same week, on October 26 and 27, Carnegie will play host to an orchestra seldom heard in person, but with a name that resounds through history: the **Leipzig Gewandhaus,** whose podium has over the years known the presence of Felix Mendelssohn and Johannes Brahms. (There have been some personnel changes in the intervening years.) The **American Symphony Orchestra**, under its new director, **Sergiu Comissiona,** begins its Sunday-afternoon series on September 24, with **Gary Graffman** as piano soloist.

Devotees of the smaller orchestral sound will also have their day; on November 1 and 8, the famous Italian group **I Musici** will perform Vivaldi and Bach at Carnegie Hall. There's also a new chamber orchestra in town; its name is **Manticore**, and it begins life at the Roundabout Theater on West 23rd Street on September 14. **Thomas James** is the conductor, and each of the season's four programs will include at least one brand-new work. And the new chamber orchestra at the 92nd Street Y begins its season on October 21/22 with an all-Beethoven program conducted by **Gerard Schwarz,** with **Misha Dichter** as piano soloist.

KEYBOARD OCCASIONS

There are a lot of pianists in town this fall, including Watts, in the aforementioned Schubert series. **Lazar Berman** will play a Schubert-Liszt program at Carnegie on October 29; **Rudolf Serkin** comes to the same hall on December 11; on the fifteenth, **Claudio Arrau** celebrates the fifty-fifth anniver-

André Watts will perform eight programs at Avery Fisher Hall.

Photo: top, J. Heffernan

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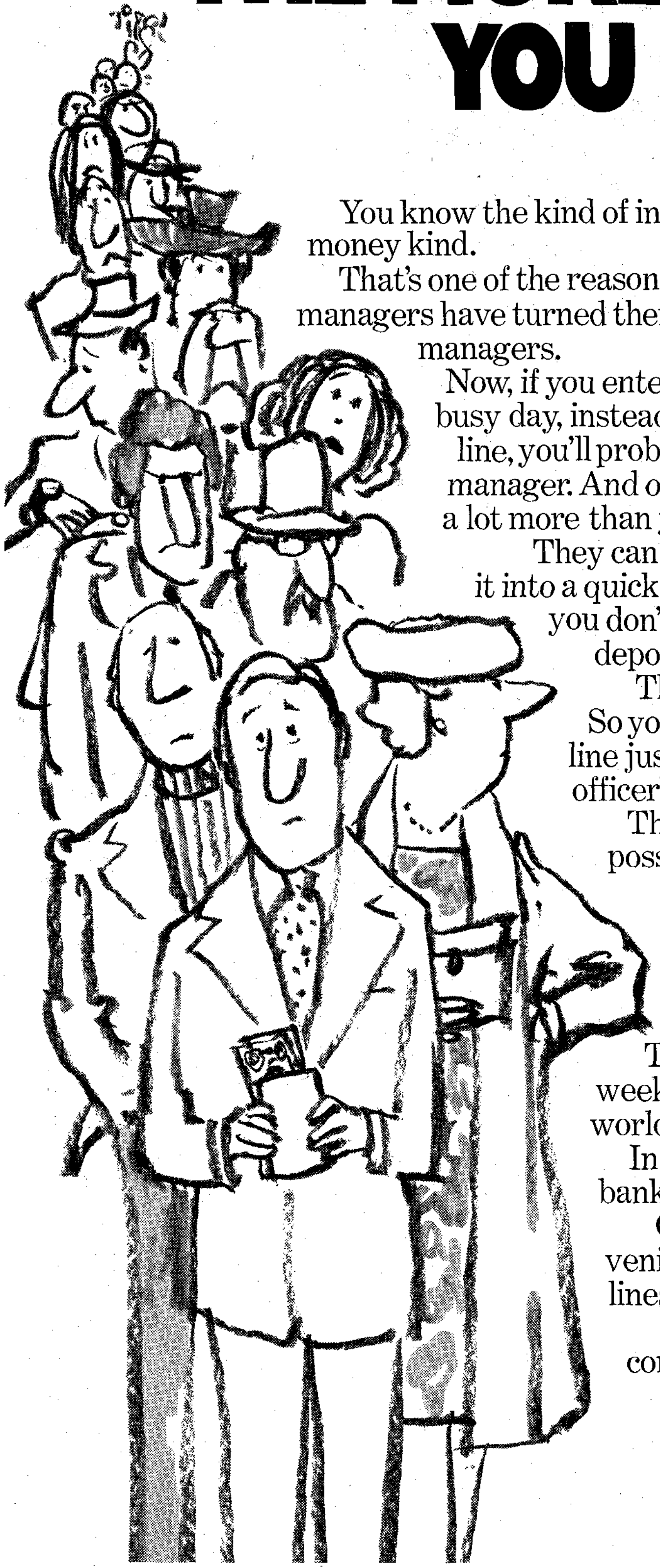

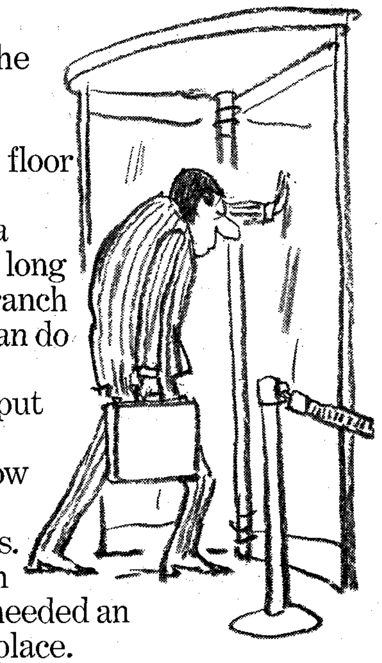

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CHEMICAL BANK

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sary of his Carnegie Hall debut. At the Metropolitan Museum, **Jorge Bolet** begins a soloists' series on October 14, followed by **Shura Cherkassky** on November 3 and **Jeanne-Marie Darré** on December 1. And the season at the 92nd Street Y begins on September 18, with a varied piano recital by **Michael Oelbaum** (Bach's "Goldberg" and Beethoven's "Diabelli" Variations).

IN CAMERA

As noted on page 100, Lincoln Center's Chamber Music Society has a tenth-anniversary season in the works. Tickets are gone, but there are often turn-ins at the box office, and WNCN's microphones will again be in the hall for live broadcasts. The first program, October 29 (repeated October 31), includes a newly commissioned work, *In Sweet Music,* by **William Schuman** and—even better, Mr. Schuman surely won't mind our saying—the sublime G minor Quintet by Mozart. Chamber music at the 92nd Street Y and the Metropolitan Museum flows freely this fall. At the Y, the Eastman Trio plays on September 24, the **Friedman-Vardi-Silberstein Trio** on the twenty-seventh, and an early-music ensemble, **Music for a While,** honoring the medieval poet-musician Guillaume de Machaut on October 8. At the Met, wonder of wonders, the fine **Beaux Arts Trio** begins, on October 13, a two-year series of eight concerts that will embrace the entire piano-trio literature of Joseph Haydn. "Embrace" is the word. Note, also, two embraceable Spanish ladies: **Alicia de Larrocha,** who makes her first appearance as a pianist in chamber music, with the **Guarneri Quartet** at Tully Hall on November 28, and **Victoria de Los Angeles,** who'll sing an entire program of Sephardic music at the 92nd Street Y on October 14.

THE BIG SINGS

Having begun its season two weeks ago with a run of Victor Herbert's *Naughty Marietta,* the **New York City Opera** gets down to more serious business this week, with its new production of *Andrea Chénier*—directed by Nathaniel Merrill, designed by Robert O'Hearn and Suzanne Mess, conducted by **Emerson Buckley**—on September 14. Ten days later the company turns merry again, with a new production of Rossini's marvelous comedy *The Turk in Italy,* with **Beverly Sills, Henry Price,** and **Alan Titus** heading the cast in a staging "devised" by **Tito Capobianco,** conducted by **Julius Rudel.** Should be something! Also included in the City Opera's varied season: revivals of its filmy, fairy-tale stagings of *Pel-*

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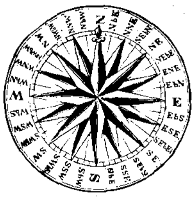

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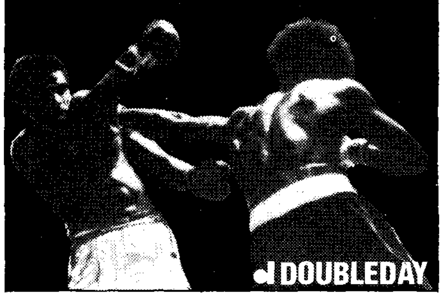

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Biltmore Hotel 43rd Street and Madison	Tuesday Sept. 12 or 19 6:00 pm	Tuesday Sept. 26 6:00 pm
Chelsea Hall 575 Avenue of Americas *Room 704 (Corner 16th St.)*	Monday Sept. 11 or 18 *7:00 pm*	Monday Sept. 25 *7:00 pm*
Gramercy Park Hotel Lexington at 21st Street	Monday Sept. 11 or 18 7:30 pm	Monday Sept. 25 7:30 pm
Hotel Barbizon 140 East 63rd Street Corner Lexington Avenue	Wednesday Sept. 13 or 20 7:30 pm	Wednesday Sept. 27 7:30 pm
Park Ave. Methodist Ch. *106 East 86th Street*	Thursday *Sept. 14 or 21* 7:30 pm	Thursday *Sept. 28* 7:30 pm
Warwick Hotel 54th and 6th Avenue	Thursday Sept. 14 or 21 6:00 pm	Thursday Sept. 28 6:00 pm
Walden School 1 West 88th Street	Monday Sept. 11 or 18 7:30 pm	Monday Sept. 25 7:30 pm
BROOKLYN		
Borough Park YM & YWHA of Boro Park 4912 14th Ave. at 50th St.	Thursday Sept. 14 or 21 8:00 pm	Thursday Sept. 28 8:00 pm
Brooklyn Heights First Unitarian Church 50 Monroe Place Near the St. George Hotel	Monday Sept. 11 or 18 8:00 pm	Monday Sept. 25 8:00 pm
Canarsie Seaview Jewish Center 1440 East 99th Street Between Seaview & Ave. N	Wednesday Sept. 13 or 20 8:00 pm	Wednesday Sept. 27 8:00 pm
Sheepshead Bay Golden Gate Inn Belt Pkwy., Exit 9 at Knapp St.	Monday Sept. 11 or 18 8:00 pm	Monday Sept. 25 8:00 pm
BRONX		
Riverdale Whitehall Club 3333 Henry Hudson Pkwy.	Monday Sept. 11 or 18 8:00 pm	Monday Sept. 25 7:30 pm
Throgs Neck Tardi's 737 Throgs Neck Expwy. Cor. Philip Ave.	Thursday Sept. 14 or 21 8:00 pm	Thursday Sept. 28 7:30 pm
QUEENS		
Astoria Oyster Bay Caterers 31-01 Broadway *Corner of 31st Street*	Monday Sept. 11 or 18 8:00 pm	Monday Sept. 25 8:00 pm
Bellerose/Queens Village Bell Park Jewish Center 231-10 Hillside Avenue Opp. Martin Van Buren H.S.	Wednesday Sept. 13 or 20 8:00 pm	Wednesday Sept. 27 8:00 pm
Flushing Free Synagogue of Flushing 41-60 Kissena Blvd. *at Sanford Avenue*	Thursday Sept. 14 or 21 8:00 pm	Thursday Sept. 28 8:00 pm
Maspeth Spartan Restaurant 73-20 Grand Avenue at 73rd Street	Wednesday Sept. 13 or 20 8:00 pm	Wednesday Sept. 27 8:00 pm
LONG ISLAND		
Commack/Smithtown Howard Johnson Mtr. Ldg. L.I.E., Exit 54 at Wicks Rd.	Monday Sept. 11 or 18 8:00 pm	Monday Sept. 25 8:00 pm
Great Neck/Lake Success *Elk's Club* 47 Grace Avenue 1 Blk. N. of LIRR	*Thursday* Sept. 14 or 21 8:00 pm	*Thursday* Sept. 28 8:00 pm
Islip/Bay Shore *Castle Inn of Islip* 712 Main St., West of Rt. 111	Wednesday Sept. 13 or 20 8:00 pm	Wednesday Sept. 27 8:00 pm
Levittown/Farmingdale Israel Community Center 3235 Hempstead Turnpike 1 Blk. W. of TSS	Thursday Sept. 14 or 21 *8:00 pm*	Thursday Sept. 28 *8:00 pm*
Locust Valley/Bayville The Tides Motor Inn Bayville Rd. at Bayville Ave.	Wednesday Sept. 13 or 20 8:00 pm	Wednesday Sept. 27 8:00 pm
Massapequa/Seaford Community Methodist Ch. 100 Park Blvd. Bet. Merrick Rd. & *Sunrise Hwy.*	Monday Sept. 11 or 18 8:00 pm	Monday Sept. 25 8:00 pm
Plainview/Syosset Pickwick Motor Inn L.I.E., Exit 48 on Service Rd.	Monday Sept. 11 or 18 8:00 pm	Monday Sept. 25 8:00 pm
Rockville Centre/Oceanside Holiday Inn—Oliver's Rest. 173 Sunrise Highway opposite LIRR station	Monday Sept. 11 or 18 8:00 pm	Monday Sept. 25 8:00 pm
Stony Brook/Port Jefferson Holiday Inn 4089 Nesconset Hwy. (Rt. 347) West of Old Town Road	Monday Sept. 11 or 18 8:00 pm	Monday Sept. 25 8:00 pm
Valley Stream/Elmont Valley Stream Park Inn 130 West Merrick Rd. across from Hendrickson Pk.	Tuesday Sept. 12 or 19 8:00 pm	Tuesday Sept. 26 8:00 pm
Westbury/East Meadow Holiday Inn 369 Old Country Road E. of Meadowbrook Pkwy.	Thursday Sept. 14 or 21 8:00 pm	Thursday Sept. 28 8:00 pm
STATEN ISLAND		
Staten Island Norway House 4653 Hylan Blvd. Corner Arden Ave.	Wednesday Sept. 13 or 20 8:00 pm	Wednesday Sept. 27 7:30 pm
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Dobbs Ferry Dobbs Ferry Hospital 128 Ashford Avenue (Corner Washington Ave.)	Wednesday Sept. 13 or 20 8:00 pm	Wednesday Sept. 27 7:30 pm
Greenville Greenville Comm. Reformed Ch. 270 Ardsley Road (At Central Avenue)	Wednesday Sept. 13 or 20 8:00 pm	Wednesday Sept. 27 7:30 pm
Mt. Kisco Mt. Kisco Holiday Inn Saw Mill River Pkwy. & Kisco Ave.	Thursday Sept. 14 or 21 8:00 pm	Thursday Sept. 28 7:30 pm
New Rochelle Sheraton Plaza Inn One Sheraton Plaza (Exit 8 on I-95)	Tuesday Sept. 12 or 19 8:00 pm	Tuesday Sept. 26 7:30 pm
Poughkeepsie Holiday Inn Rt. 9 & Sharon Drive ½ mile south of Mid Hudson Bridge	Thursday Sept. 14 or 21 8:00 pm	Thursday Sept. 28 8:00 pm
White Plains Peter Pastors Downtown Rest. 149 Mamaroneck Avenue (Corner Post Road)	Monday Sept. 11 or 18 8:00 pm	Monday Sept. 25 7:30 pm
Yonkers Red Coach Grill Cross County Shopping Ctr.	Tuesday Sept. 12 or 19 8:00 pm	*Tuesday* Sept. 26 7:30 pm
ROCKLAND CO., N.Y.		
Nanuet Sheraton Inn —Diamond Jim's Rte. 59 East & Rte. 304	Thursday Sept. 14 or 21 8:00 pm	Thursday Sept. 28 7:30 pm
NEW JERSEY		
Freehold Sheraton Gardens Route 537 West, Enter on Gibson Pl.	Wednesday Sept. 13 or 20 8:00 pm	Wednesday Sept. 27 7:30 pm
Glen Rock Community School Harristown Rd. (¾ mile E. of Maple Ave.)	Thursday Sept. 14 or 21 8:00 pm	Thursday Sept. 28 7:30 pm
Hackensack Oritani Motor Hotel Hackensack Ave.—N. of Rte. #4 Bet. Riverside Sq. & Two Guys	Monday Sept. 11 or 18 8:00 pm	Monday Sept. 25 7:30 pm
Livingston *Holiday Inn* Mt. Pleasant Ave. (Rte. 10 West) Rear lobby entrance—4th floor— Hanover Suite	Wednesday *Sept. 13 or 20* 8:00 pm	Wednesday *Sept. 27* 7:30 pm
Maplewood Columbia H.S. Adult Sch. 17 Parker Ave. (Corner Valley St.) Room A-239	Thursday Sept. 14 or 21 8:00 pm	Thursday Sept. 28 7:30 pm
Morristown The Governor Morris Inn Whippany Rd. & Lindsley Dr.	Thursday Sept. 14 or 21 8:00 pm	Thursday Sept. 28 7:30 pm
Montvale Ramada Inn Chestnut Ridge Rd. at Exit 172 GSP	Saturday Sept. 16 or 23 10:30 am	Saturday Sept. 30 10:00 am
Somerville Howard Johnson's Rest. *U.S. Hwy. 22 (Center Isle)* & North Bridge St.	Monday Sept. 11 or 18 *8:00 pm*	Monday Sept. 25 *7:30 pm*
Wayne Howard Johnson's Rte. 23 at Ratzer Rd. Circle	Wednesday Sept. 13 or 20 8:00 pm	Wednesday Sept. 27 7:30 pm
Woodbridge The Townehouse Rte. 9 Northbound— *opp. SYMS 1 mile south of* Woodbridge Center	Thursday Sept. 14 or 21 8:00 pm	Thursday Sept. 28 7:30 pm
CONNECTICUT		
Branford Branford Mtr. Inn I-95 Exit 55	Thursday Sept. 14 or 21 7:30 pm	Thursday Sept. 28 7:30 pm
Bridgeport Bridgeport Holiday Inn Intersection of I-95 & Rte. 25 (Exit 27)	Wednesday Sept. 13 or 20 8:00 pm	Wednesday Sept. 27 8:00 pm
Danbury Ramada Inn Exit 8 off I-84	*Thursday* Sept. 14 or 21 8:00 pm	*Thursday* Sept. 28 8:00 pm
Glastonbury Buckboard Restaurant 2941 Main Street	Monday Sept. 11 or 18 7:30 pm	Monday Sept. 25 7:30 pm
Greenwich Sheraton Greenwich 1114 Post Rd., Exit 5, I-95	Monday Sept. 11 or 18 8:00 pm	Monday Sept. 25 8:00 pm
Hamden Howard Johnson Mtr. Ldg. 2260 Whitney Ave.	Tuesday Sept. 12 or 19 7:30 pm	Tuesday Sept. 26 7:30 pm
Norwalk Norwalk Holiday Inn *789 Conn. Ave., Exit 13, I-95*	Tuesday Sept. 12 or 19 *8:00 pm*	Tuesday Sept. 26 *8:00 pm*
Plainville Holiday Inn 400 New Britain Ave. Exit 34 off I-84	Monday Sept. 11 or 18 7:30 pm	Monday Sept. 25 7:30 pm
Vernon Quality Inn I-86 Exit 95	Tuesday Sept. 12 or 19 7:30 pm	Tuesday Sept. 26 7:30 pm
W. Hartford JCC 335 Bloomfield Ave.	Thursday Sept. 14 or 21 7:30 pm	Thursday Sept. 28 7:30 pm

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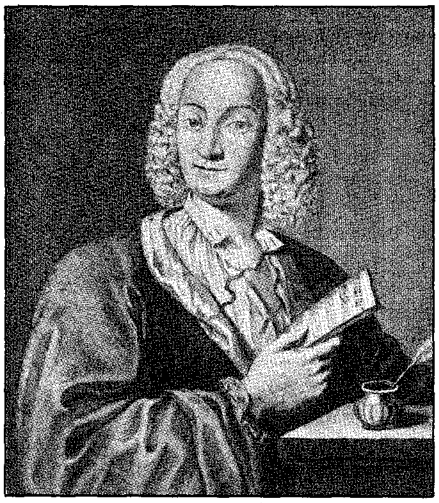
léas et Mélisande and *Die Tote Stadt*, along with Kurt Weill's greatly underrated *Street Scene*.

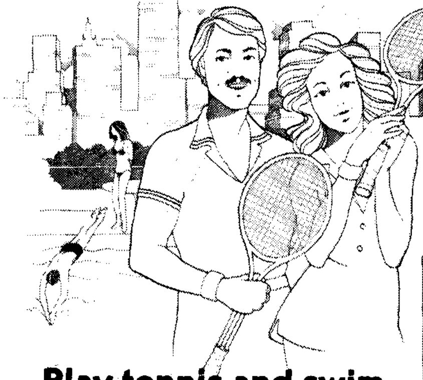
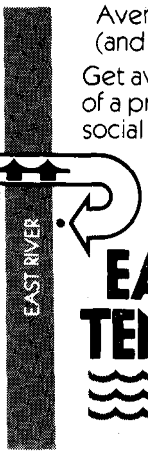
Across the way, the Metropolitan Opera opens with last year's new *Tannhäuser* on September 18, with **James McCracken, Teresa Zylis-Gara, Tatiana Troyanos** (who should be a marvelous Venus), and **Bernd Weikl**. Next night the Met introduces the first of the season's new productions, the oft-delayed staging of Benjamin Britten's *Billy Budd*, in which **Raymond Leppard** makes his conducting debut and the all-male cast is headed by **Richard Stilwell** (Billy) and **Peter Pears** (Captain Vere). John Dexter will direct, with sets and costumes by William Dudley.

Two more new productions are listed for fall. *The Bartered Bride* (what a lot of *b*'s this fall!) comes in on October 25; Dexter again directs, with sets and "projections" designed by Josef Svoboda. **Teresa Stratas** and **Nicolaï Gedda** are the lovers Hans and Marie, and **Martti Talvela** should have a ball with the glorious role of Keçal, the marriage broker. Then, on December 7, Donizetti's perfect operatic comedy, *Don Pasquale*, arrives in a new production starring Beverly Sills. In and among these new arrivals, it looks like an unusually rich Met season, with the splendid 1970 *Fidelio* being revived on October 2, and Verdi's captivating early *Luisa Miller* returning on November 20 with a promising cast: **Katia Ricciarelli** and **José Carreras** as the lovers and **Paul Plishka** as that villain called Wurm.


Antonio Vivaldi's 300th anniversary is certain to be a happy one.

And, in case you hadn't noticed, there's another anniversary to celebrate this year: Antonio Vivaldi, born in 1678. As part of the festivities, a Vivaldi opera, *Il Farnace*, will have its American premiere in a concert performance by the **Clarion Music Society**, at Tully Hall November 1.

—**Alan Rich**

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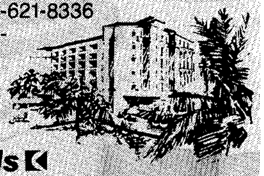
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The Urban Strategist/Roberta Intrater and Jacqueline Springwater

CRAFTS IN THE CITY: A GUIDE TO COURSES, SHOPS, AND GALLERIES

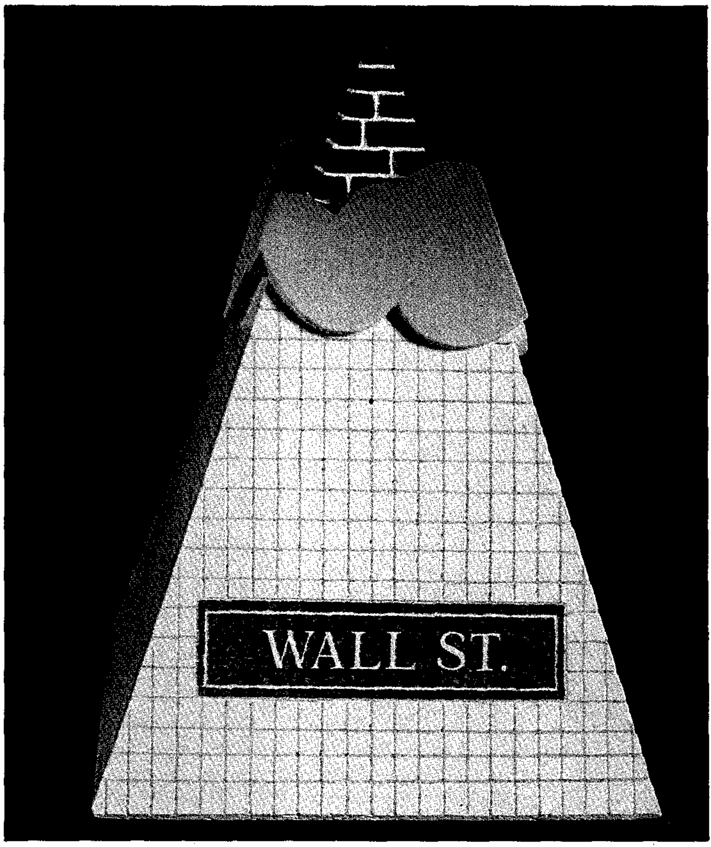
"...Not too long ago there were only a few places in the city to learn crafts. Now workshops are springing up all over town..."

The last time we looked, the craftsmen were all out in the glorious countryside, sawing, spinning, and shaping raw materials. That seemed the logical place to find them, since nature has always been the supplier of the craftsman's materials: clay, wood, fibers, and metal ore. But suddenly they are here, working in SoHo lofts and basements, apartments in Riverdale and Queens, brownstones in Brooklyn, and storefronts all around town. The wave of interest in handiwork that began on the West Coast and in the countryside is rolling into the urban environment.

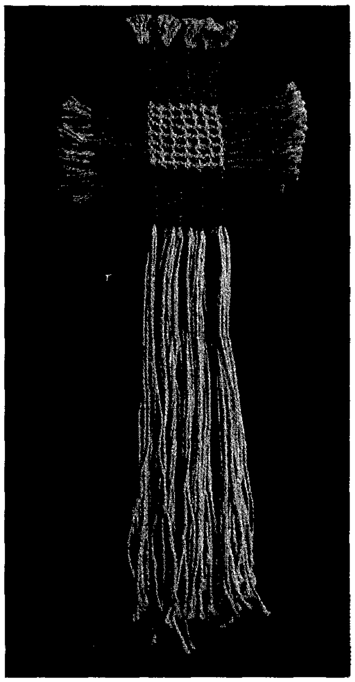
For the craftsman, moving into New York means moving into a large marketplace, with new sources of inspiration; the cultural resources, the high level of artistic energy, and the concentration of press attention can be irresistible, and as a marketplace, New York is booming. Buyers from Bloomingdale's, Macy's, and Saks are scouting out places like the Rhinebeck Crafts Fair to find a varied selection of handmade items to sell here. Street fairs and sunny days bring sidewalk crafts sellers out in droves. Shops and galleries have appeared everywhere within the last five years, and schools and workshops have responded to this new interest in crafts by providing instruction for the growing number of people who want to learn to throw a pot, weave a wall hanging, make a stained-glass window, or build a Parsons table. Not too long ago there were only a few places in the city where people could learn crafts; now there are over a hundred, and workshops are springing up all over town.

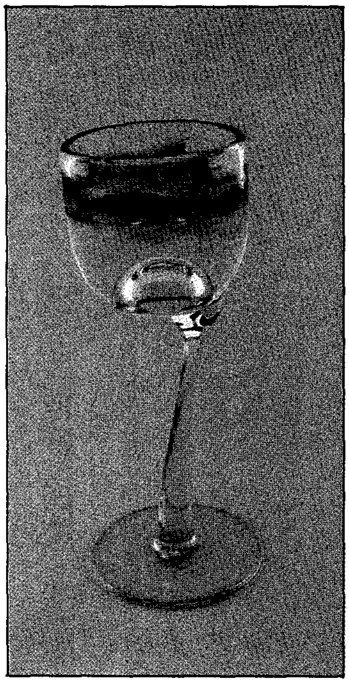
Two especially exciting new groups are Clayworks and the New York Experimental Glass Workshop. Clayworks, a studio workshop, was set up to foster interaction between "non-clay" and clay artists. It attracted national attention last April when potter Joan Mondale, the nation's leading crafts advocate, came here to collaborate with painter James Rosenquist.

Roberta Intrater is a free-lance photojournalist and graphic designer. Jacqueline Springwater is coordinator of the crafts program at the Cooper-Hewitt Museum.



Ceramic summit: *Left, a downtown pyramid by ceramicist Joe Stallone, of Julie: Artisans' Gallery.*





Cross of fiber: *Bottom left, study in jute and wool by African-born artist Leora Stewart, Hadler Gallery.*

Blown glass: *Bottom right, asymmetrical goblet with bubble in center by Joe Upham, New York Experimental Glass Workshop.*

Photographed by Roberta Intrater

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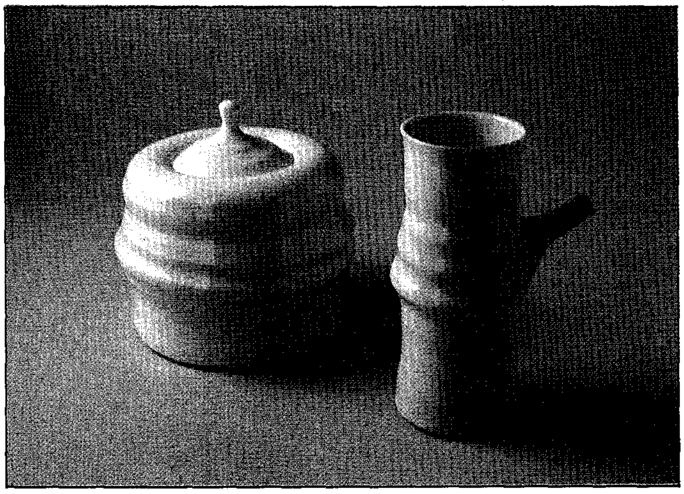
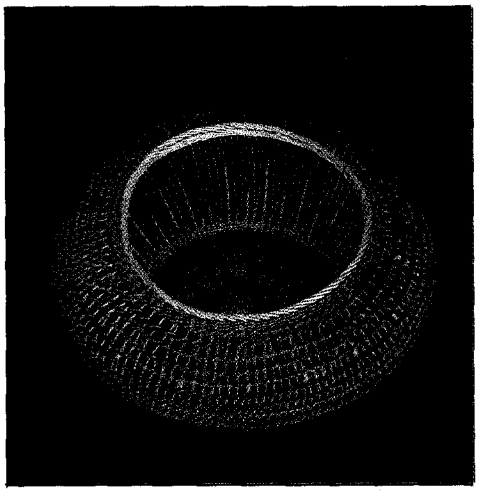
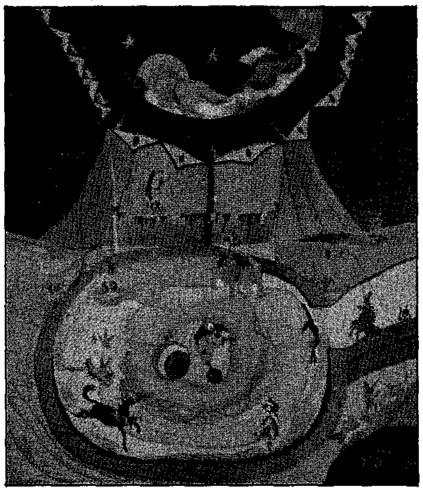
"...The most serious of the new craftsmen face an uphill struggle for recognition..."



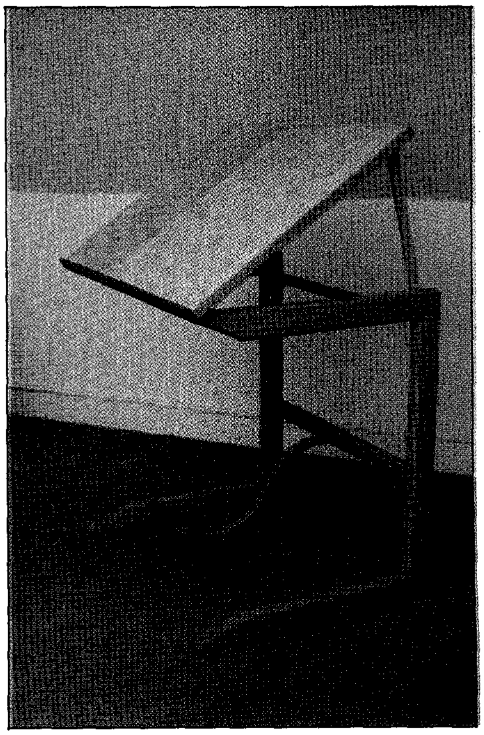
Tableware: *Left, porcelain sugar-and-cream set by Jim Makins, Hadler Gallery.*



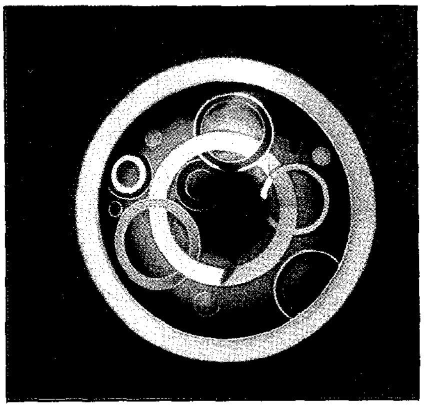
Open weave: *Below, basket made of rattan and locally collected willow twigs by Hisako Sekijima, Florence Duhl Gallery.*



"Night Circus": *Above, king-size quilt, gutta painted on silk, by Ellen Backer, of Julie: Artisans' Gallery.*



Drawing board: *Right, woodwork by Ethan Intrater, Ad Infinitum Woodworks, 458 Broome Street.*



Jewelry in the round: *Enamel pendant by Hiroko Swornik.*

The New York Experimental Glass Workshop is a studio for the creative exploration of all aspects of glassworking and design, and has provided New York's first facility for artistic glassblowing.

Of course, there have always been fine craftsmen in New York employed by firms handling studio glass, architectural woodworking, jewelry fabrication, and textiles. But these people have usually been anonymous participants in a group effort: Design, fabrication, installation, and marketing of products were, and often still are, handled by different people. What is unique and exciting today is the emergence of artists who are in charge of the total creative process, from design to execution.

These are the new craftsmen in town, and the most serious of them face an uphill struggle for critical recognition. The belt-and-bead vendors who sit on the steps of the Metropolitan Museum of Art and the masters of wood and glass represented inside are all called craftsmen. Their work obviously differs greatly in both quality and content, and it is the artist-craftsman who suffers the most from this lack of distinction.

The United States, because of its short history and the overwhelming impact of the Industrial Revolution, does not have a long, unbroken tradition of craftsmanship as do Europe and Japan. The vocabulary to deal with crafts as anything more than the creation of functional objects simply does not exist here. That a basket can pretend to the same artistic level as a sculpture in its use of color and texture and its definition of space, while retaining its functional use, creates a conflict that doesn't exist elsewhere. "There is," says gallery owner Warren Hadler, "a lack of critical analysis which would define the contemporary American crafts."

Gallery owners who deal exclusively in the works of contemporary craftsmen working in clay, metal, fiber, and glass admit that there is a stigma attached to the word "crafts." They find it hard to get reviewed or listed in established art publications. Says gallery owner Theo Portnoy: "I'd be perfectly happy for a critic to come by and say, 'This work is trite and unimportant.' I would fight it because it isn't my opinion, but to be ignored is ridiculous." Certainly, crafts objects can have extraordinary value. This past June, a London auction of glass, enamel, and wood objects held the art world spellbound as bids constantly leaped to unheard-of figures. The New York *Times*, chronicling the three-day auction of the Robert von Hirsch collection, described the sales record of $13.4-million as "the largest total in a single session in the history of art auctions." The art consisted of works by great anonymous craftsmen of the tenth to sixteenth century.

The irony is that New York's art galleries, museums, and collections are filled with fine porcelains, furniture, jewelry, baskets, and tapestries—all by craftsmen from other cultures and centuries. The American Crafts Council, located in New York, was founded 35 years ago to help improve this situation. It established the Museum of Contemporary Crafts in 1956 to "fill in the gaps," according to director Paul J. Smith, "in an area of the arts that other museums had neglected." Although it has often been accused of promoting the frivolous at the expense of the serious, it remains the only museum where contemporary crafts can consistently be seen in New York City. Unfortunately, major staff and budget cutbacks have recently been announced

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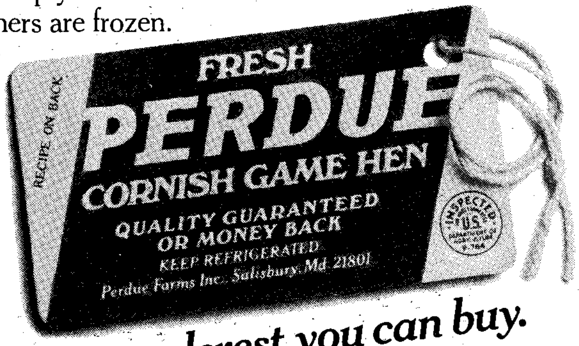

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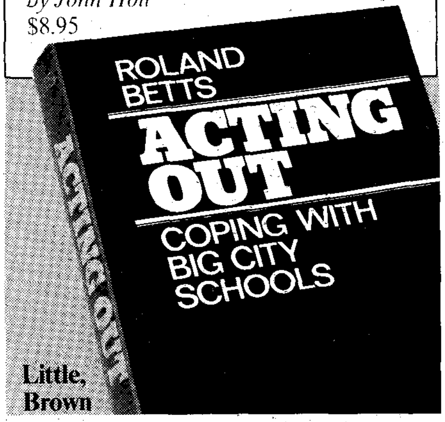
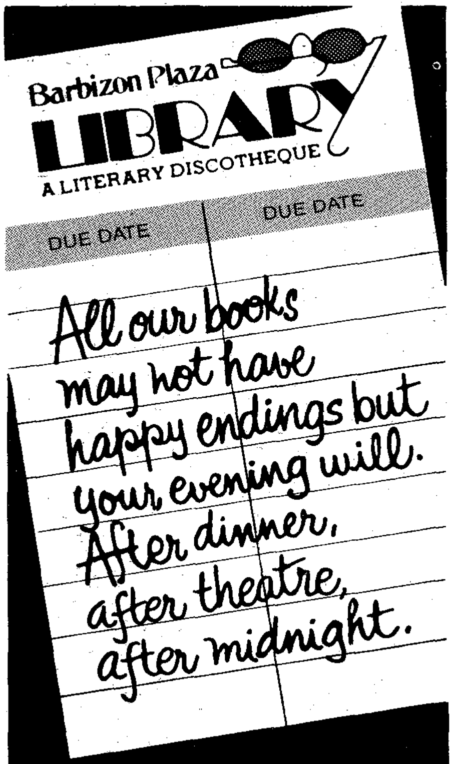


Little, Brown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by the council, and they can only affect the museum adversely.

While major museums are "a tough nut to crack," according to Harry Dennis, executive director of New York State Craftsmen, Inc., the outlook for today's artist-craftsman is far from bleak. "I believe we're in a transitional period right now," says Hadler. Indeed, the specialized galleries are attracting architects, designers, and young collectors who are beginning to respond to the humor, intelligence, artistic merit, and affordability of new works in crafts. "I may not be getting reviewed," adds Portnoy, "but I'm not having any trouble developing collectors."

In fact, recognition by museums is not the primary concern of the majority of craftsmen. Most fall proudly into the traditional role of serving the needs of their society, and they know they are providing something sorely needed in an urban environment like New York's: the joy, vitality, beauty, and spirit that can only be found in an object made by hand.

Crafts Guide

This guide is in three sections. The first lists local institutions and individuals that offer instruction in crafts. Registration dates are for fall courses; "immediate registration" means that classes are getting under way now and will accept students until full. These are mainly for part-time students; the following New York schools offer programs for those interested in pursuing degrees in crafts and crafts-related subjects: Columbia's Teachers College, New York University, Pace, Parsons School of Design, Queens College, Queensborough Community College, and the School of Visual Arts.

The second section is a discriminating guide to galleries, shops, and museums specializing in crafts. Where possible, we have included price ranges for works that can be bought at these places—all prices are approximate. The third section lists special events and crafts exhibitions in New York occurring in September and October.

Courses of Instruction

Adventures in Crafts, *218 East 81st St. (628-8081):* Courses in basic and advanced découpage; each runs five weeks, two hours a week; registration September 19 through October 31; $65.

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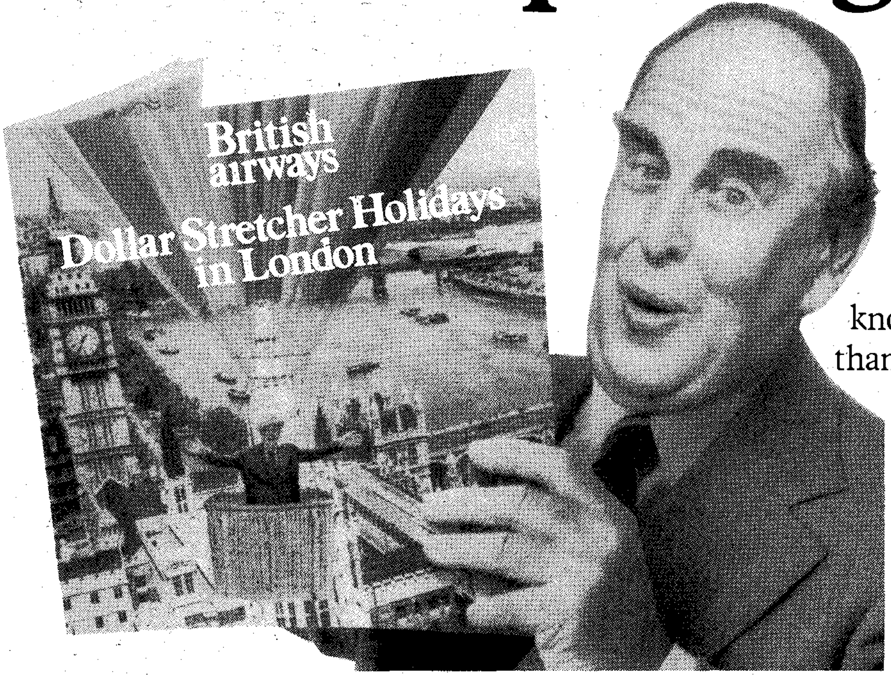
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Baruch College Continuing Education, *315 Park Ave. South, near 23rd St., Room 1019 (725-7172):* Courses in ceramics, jewelry, mixed media, soft sculpture; courses run six to ten weeks, three hours a week; registration through October 16; $36 to $60.

Brooklyn College Adult Education Program, *Bedford Ave. and Ave. H, Brooklyn (780-5184):* Courses, demonstrations, workshops in batik, ceramics, crochet, jewelry, quilting, stitchery, wood; courses run six to ten weeks, two hours a week; registration (fee $5) through October 16; $18 to $60.

Brooklyn Museum Art School, *188 Eastern Pkwy., Brooklyn (638-4486):* Courses in ceramics, jewelry, woodworking; each runs fifteen weeks, three hours a week; immediate registration; $90 to $115.

City College Art Department, *139th St. and Convent Ave. (690-4201):* Credit courses, demonstrations, workshops in ceramics, jewelry, metal, wood; courses run sixteen weeks, three hours a week; registration September 11, 12; $387. Degree holders and out-of-state students pay more.

Clay Craft, *222 West 79th St. (595-2222):* Courses, demonstrations, workshops in stoneware, porcelain, raku; courses run eight weeks, two to two and a half hours a week; immediate registration; $64 to $80.

Albert Constantine and Son, Inc., *2050 Eastchester Rd., Bronx (792-1600):* Courses, demonstrations, workshops in woodworking, carving, finishing, caning, picture framing; courses run two to three weeks, three hours a week; immediate registration; $5.

Cooper-Hewitt Museum Programs Department, *2 East 91st St. (860-6871):* Courses and workshops in batik and rug repair; courses run four to ten weeks, one and a half hours a week; workshops run one day; immediate registration; members $20 to $55, non-members $24 to $65.

Coulter Studios, Inc., *118 East 59th St. (421-8085):* Courses in basketry, crochet, weaving, and workshops in spinning, macramé, tapestry; courses run five weeks, three hours a week; workshops run one day; registration through November 30; $15 to $55.

Crafts Students League of the YWCA, *610 Lexington Ave., at 53rd St. (755-4500, ext. 57):* Courses, demonstrations, workshops in basketry, batik, ceramics, crochet, glass, jewelry, leather, mixed media, quilting, stitchery, weaving, and wood; courses run six to twelve weeks, one to two and a half hours a week; immediate registration; $40 to $111.

Durhan Studios, *115 East 18th St. (GR 3-3500):* Courses in stained glass; courses run six weeks, two hours a week; registration September 11, 12 only; $70.

Earthworks, *251 West 85th St. (874-8245):* Courses, demonstrations, workshops in ceramics and Chinese brushwork on paper and clay; courses run twelve weeks, two hours a week; registration through September 15; $96.

Earthworks Pottery, *255 East 74th St. (650-9337):* Courses, demonstrations, workshops in stoneware and porcelain; courses run ten weeks, two hours a week; registration through September 15; $85.

Emanu-El Midtown YM-YWHA, *344 East 14th St. (674-7200):* Courses and workshops in ceramics, quilting, stitchery, weaving, and wood; courses run twelve weeks, two hours a week; immediate registration; $30 to $45.

Fibre Concepts Studio, *127 Greene St. (674-1434):* Courses and workshops in macramé, weaving, and mixed media, fiber crafts; courses run five to eight weeks, hours flexible; registration September 25 to October 5; $50 to $75.

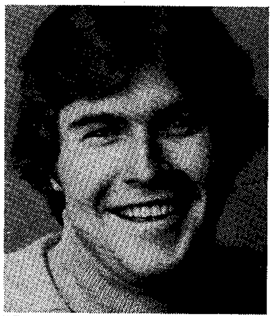
Samuel Field YM-YWHA, *58-20 Little Neck Pkwy., Little Neck (225-6750):* Courses and demonstrations in ceramics, stained glass, jewelry, leather, metalwork, mixed media, wood, weaving, and macramé; courses run twelve weeks, two to two and a half hours a week; registration begins September 15; $25 to $55.

Greenwich House Pottery, *16 Jones St. (242-4106):* Courses, demonstrations, workshops in ceramics; courses run seven to fifteen weeks, three hours a week; immediate registration ($5); $45 to $95.

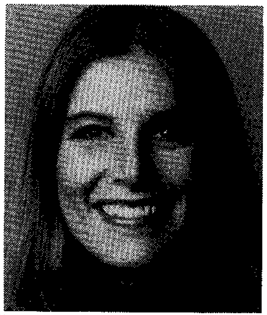
John Harra Wood Working Studio, *39 West 19th St. (741-0290):* Courses and workshops in *(Continued on page 119)*

9 OUT OF EVERY 10,000 AMERICANS PREFER CAMPARI

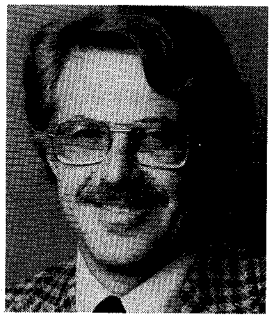
Compared with Europeans, Americans are meager consumers of Campari & Soda. But a few new converts are won every day by its unique bittersweet taste.



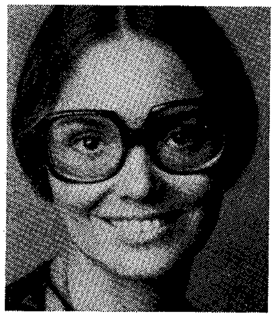
"Sometimes I like to drink Campari with soda. Other times I like it with tonic. But mostly, I like to drink Campari with Melissa."
—Steve Gibson, San Fran.



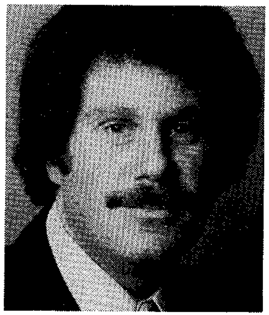
"I still haven't gotten Fred to drink Campari. But I'm hopeful. After all, last month I got him to give up suspenders."
—Joan Gringer, N.Y.C.



"Yesterday, when everybody ordered cocktails, I said, 'Campari' instead of what I usually say ('Martini'). I found it improved my articulation."
—Mort Goldstein, Boston.

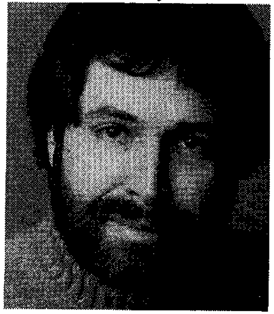


"A Campari & Soda prepares my palate for a good meal. After I finish the drink, I go to bed, and my palate goes out to dinner."
—Lea McIntyre, Reno.



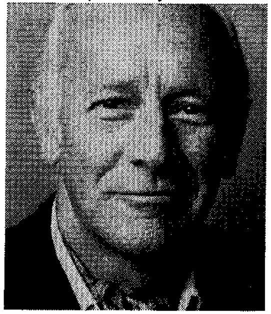
"With a lot of soda, Campari is a perfect before-dinner drink. With a little soda, it's a great cocktail. With nothing at all, it's in a glass by itself."
—Jeff Landis, Atlanta.

"I allow myself one drink before dinner. Since I discovered Campari & Soda, I've been eating six dinners a day."
—Iby Korody, New York.

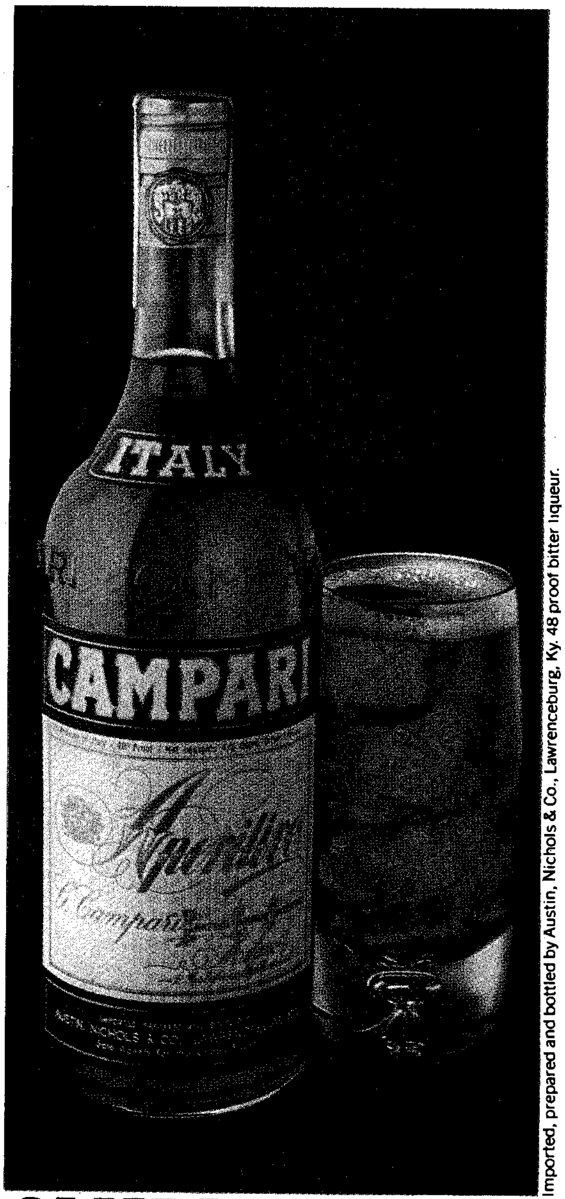


"Whenever I spot another Campari drinker I always honk my horn and wave."
—John Gray, Seattle.

"I first tried Campari on the Via Veneto in Rome and didn't care for it. But that was before I met Marcello."
—Greta Westfall, L.A.



"I never knew a foreign agent who didn't drink Campari."
—James Barker, Wash., D.C.



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Pour a jigger (1½ oz.) of Campari over ice in a tall glass. Add 4 ounces of club soda. Squeeze in a wedge of lemon or lime to taste, if desired.

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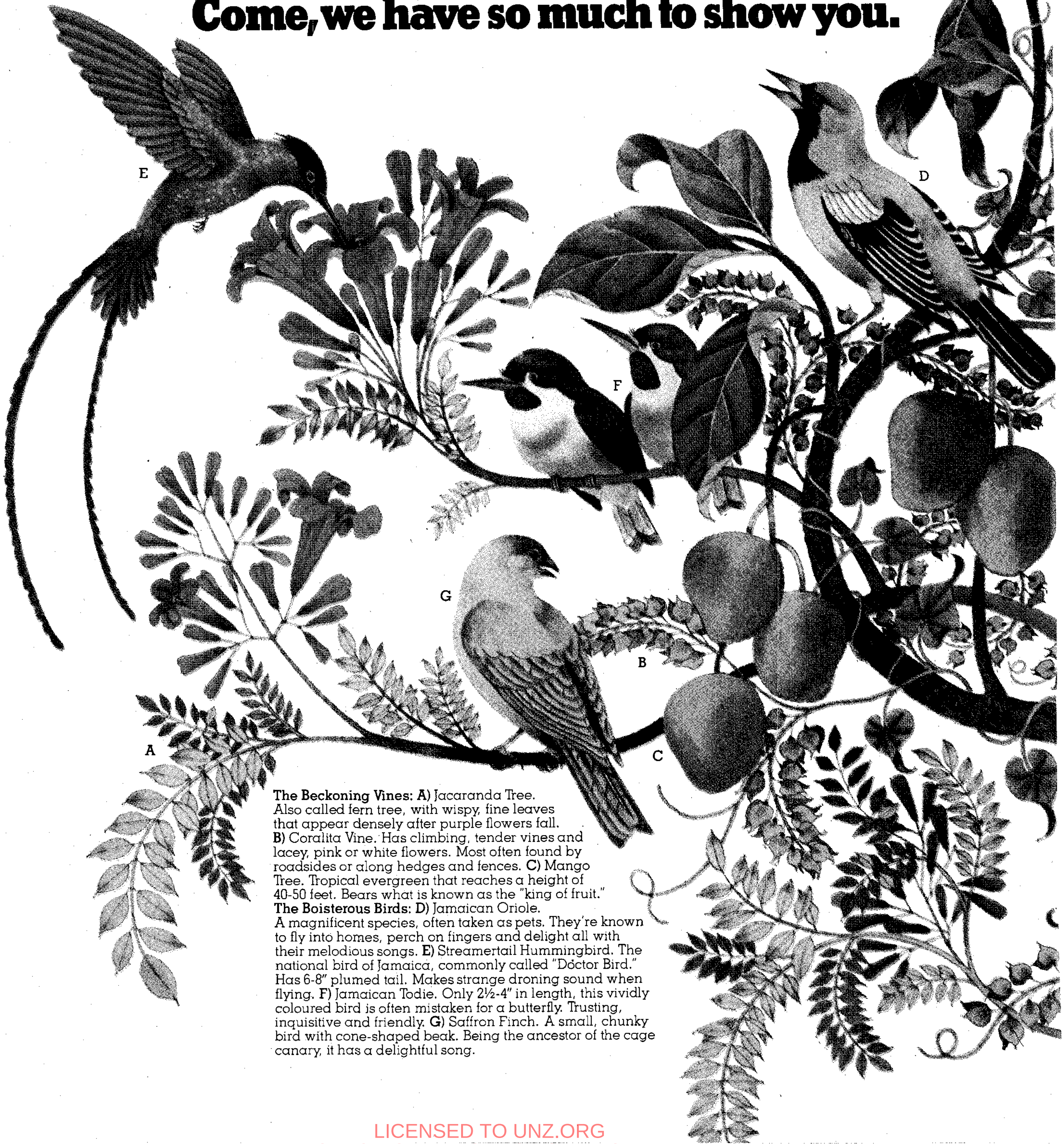
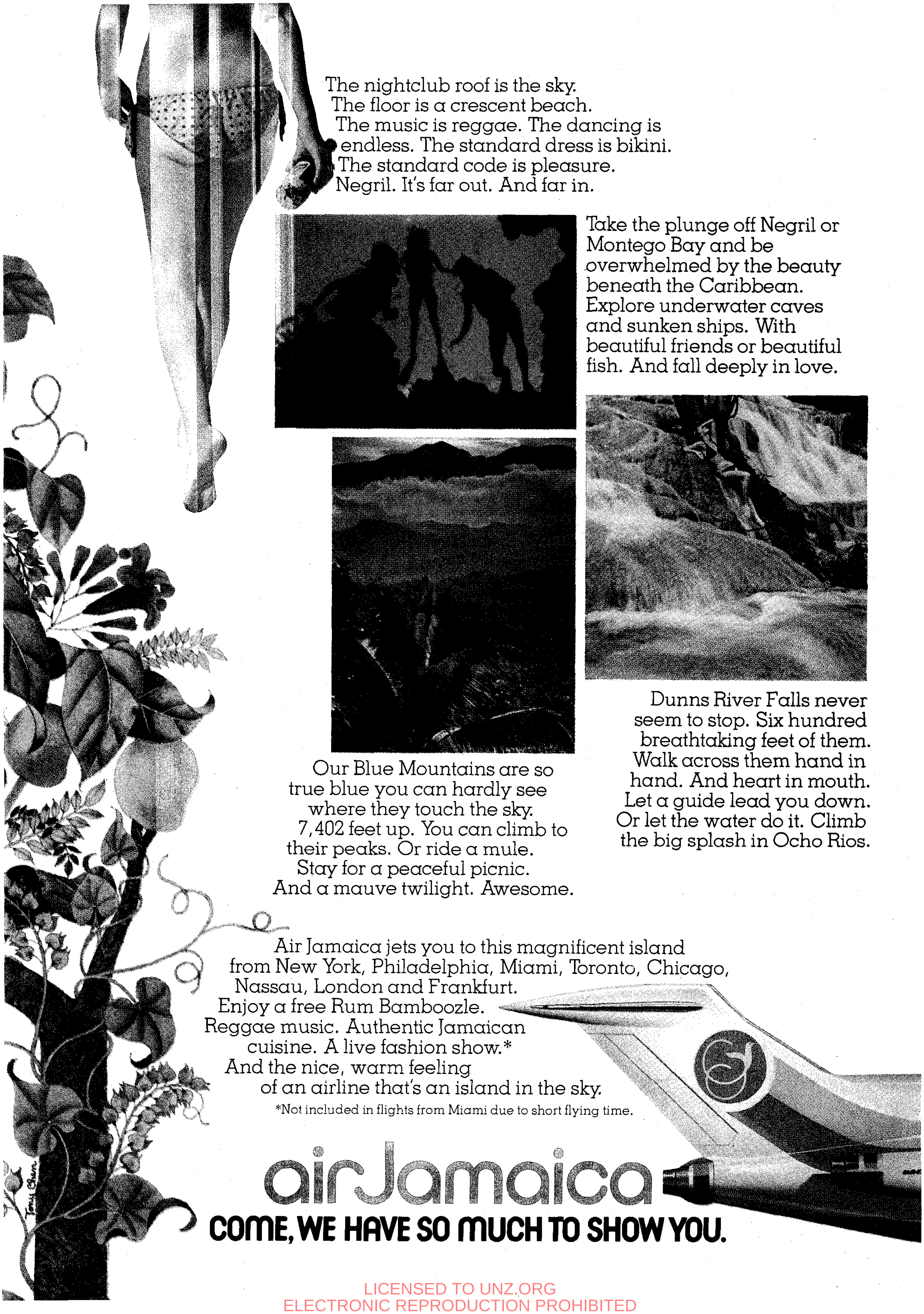
Beckoning vines with tempting gifts.
Boisterous birds with taunting calls.
Yellow dawns to begin your days.
Mauve twilights to begin your nights.
Pulsating rhythms that move your body.
Serene solitude that moves your soul.
Jamaica.
Come, we have so much to show you.



The Beckoning Vines: A) Jacaranda Tree. Also called fern tree, with wispy, fine leaves that appear densely after purple flowers fall. **B)** Coralita Vine. Has climbing, tender vines and lacey, pink or white flowers. Most often found by roadsides or along hedges and fences. **C)** Mango Tree. Tropical evergreen that reaches a height of 40-50 feet. Bears what is known as the "king of fruit."
The Boisterous Birds: D) Jamaican Oriole. A magnificent species, often taken as pets. They're known to fly into homes, perch on fingers and delight all with their melodious songs. **E)** Streamertail Hummingbird. The national bird of Jamaica, commonly called "Doctor Bird." Has 6-8" plumed tail. Makes strange droning sound when flying. **F)** Jamaican Todie. Only 2½-4" in length, this vividly coloured bird is often mistaken for a butterfly. Trusting, inquisitive and friendly. **G)** Saffron Finch. A small, chunky bird with cone-shaped beak. Being the ancestor of the cage canary, it has a delightful song.



The nightclub roof is the sky.
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Dunns River Falls never seem to stop. Six hundred breathtaking feet of them. Walk across them hand in hand. And heart in mouth. Let a guide lead you down. Or let the water do it. Climb the big splash in Ocho Rios.

Our Blue Mountains are so true blue you can hardly see where they touch the sky. 7,402 feet up. You can climb to their peaks. Or ride a mule. Stay for a peaceful picnic. And a mauve twilight. Awesome.

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*Not included in flights from Miami due to short flying time.

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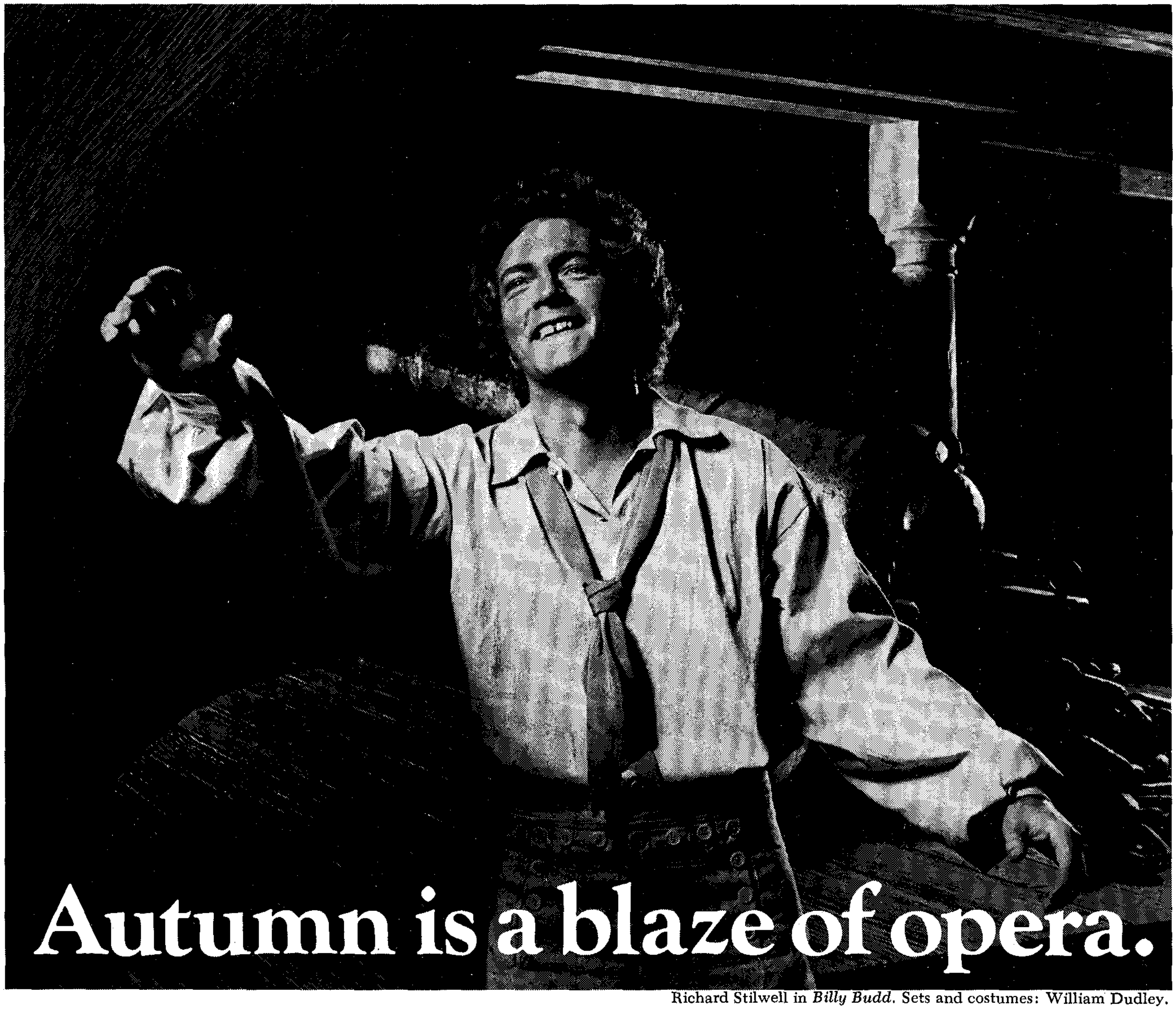

Autumn is a blaze of opera.

Richard Stilwell in *Billy Budd*. Sets and costumes: William Dudley.

The exciting new production of Billy Budd premieres at The Met on September 19. And tickets are on sale now for the first three weeks of the Season. Just come to The Met Box Office or call 580-9830. And do it today.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY MAT.	SATURDAY EVE.
September 18 ***Tannhäuser*** *(Opening Night)*	September 19 ***Billy Budd*** *(Premiere)*	September 20 ***La Traviata***	September 21 ***Otello***	September 22 ***Tannhäuser***	September 23 ***La Traviata***	September 23 ***Billy Budd***
September 25 ***Otello***	September 26 ***Tannhäuser***	September 27 ***Billy Budd***	September 28 ***La Traviata***	September 29 ***Otello***	September 30 ***Billy Budd*** 1:00 p.m.	September 30 ***Tannhäuser***
October 2 ***Fidelio***	October 3 ***Otello***	October 4 ***Billy Budd***	October 5 ***Tannhäuser***	October 6 ***Fidelio***	October 7 ***Otello***	October 7 ***Werther***

Cast subject to change. We regret that no refunds or exchanges are permitted. Evenings at 8:00 and matinees at 2:00 unless otherwise noted.
Box Office open Monday through Saturday, 10:00 to 8:00, Sunday, noon to 6:00.

At The Met.

...At Kingsborough Community College you can study stained glass or Plexiglas...

(Continued from page 114) wood; courses run ten weeks, four hours a week; registration begins September 25; $190.

Henry Street Settlement, *466 Grand St. (766-9334):* Courses in ceramics and mixed media; each runs six months, two hours a week; registration September 14 to 23; $120.

Hired Hand, *1324 Lexington Ave., near 88th St. (722-1355):* Courses and demonstrations in quilting, patchwork, and appliqué; courses run six weeks, two hours a week; registration October 2 and 4; $40.

Jamaica Arts Center, *161-04 Jamaica Ave., Queens (658-7400):* Workshops and demonstrations in basketry, batik, ceramics, crochet and knitting, and soft sculpture; workshops run eight weeks, one and a half to two hours a week; immediate registration; $12 to $20.

The Jewellery Workshop and Gallery, *150 Spring St. (226-5303):* Courses in jewelry run ten weeks, three hours a week; immediate registration; $160.

Kingsborough Community College, *2001 Oriental Blvd., Brooklyn (934-5051):* Courses in ceramics, découpage, macramé, quiltmaking, knitting and crocheting, needlepoint, stained glass, Plexiglas, jewelry, wood; courses run eight weeks, one and three quarters hours per week; registration through September 30; $15 to $22.

Langston Hughes Community Library, *102—09 Northern Blvd., Queens (651-1100):* Courses in ceramics, jewelry, leather, metalwork, mixed media, papier-mâché, collage, weaving, and more; courses run ten weeks, three hours a week; registration begins September 25; $5.

Long Island University Brooklyn Center, *Flatbush Ave. and DeKalb Ext., Brooklyn (834-6000):* Courses in puppetmaking; courses run ten weeks, one and a half hours a week; registration through October 4; $95.

Marymount Manhattan College, *221 East 71st St. (472-3800):* Courses in ceramics, mixed media, soft sculpture, wood, stained glass; each runs six to twelve weeks, two to three hours a week; registration through October 31; $60 to $120.

The New School for Social Research, *66 West 12th St. (741-5610):* Courses in appliqué, basketry, ceramics, crochet, glass, leather, patchwork, quilting, weaving, wood; courses run twelve to fifteen weeks, three hours a week; registration through October 5; $130 to $175.

New York Experimental Glass Workshop, *24 Spring St. (431-7774):* Courses, workshops, and demonstrations in glass; course lengths and hours flexible (only two students per class); registration September 25 to 30; price not set.

New York University School of Continuing Education, *Washington Sq. (598-2371):* Courses in ceramics; courses run fourteen weeks, three hours a week; registration ($10) through September 25; $140.

92nd Street YM-YWHA, *1395 Lexington Ave., at 92nd St. (427-6000):* Courses in basketry, batik, jewelry, metalwork, mixed media, papermaking, soft sculpture, stitchery, weaving, wood, also lectures and workshops; courses run eight to fourteen weeks, two to two and a half hours a week; registration through September 24; $60 to $115.

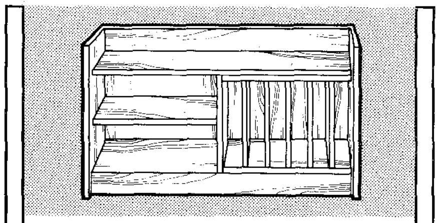
Pottery Works, Inc., *186 West 4th St. (242-9047):* Courses and workshops in ceramics; courses run ten weeks, two and a half hours a week; immediate registration; $65 to $77.

Queens College Student Services Corporation, *65-45 Casino Blvd., Flushing (520-7810):* Workshops in batik, ceramics, stained glass, jewelry, metalsmithing, leather, quilting, weaving, wood carving, découpage, macramé, handcrafted miniatures, and more; workshops run five to seven weeks, three hours a week; registration September 25 to 28; $20 to $75.

Queens Museum, *Flushing Meadows Park, Queens (592-2405):* Courses and workshops in batik, ceramics, jewelry, mixed media, papermaking, papier-mâché, plaster casting; courses run ten weeks, two and a half to three hours a week; immediate registration; $30 to $40.

Queensborough Community College Continuing Education Department, *Science Building 329, Bayside (631-6341):* Workshops in stained glass, jewelry,

BIENAIME



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book crafts; courses run six to eight weeks, two and a half hours a week; immediate registration; $30 to $55.

Quickit, *231 East 53rd St. (759-6470):* Courses in crochet and knitting; each runs six weeks, two hours a week; registration through October 15; $55.

Riverside Church Arts and Crafts Program, *490 Riverside Dr., at 122nd St. (749-8140):* Courses in basketry, batik, ceramics, crochet, jewelry, leather, weaving, bookbinding, caning, rugmaking, yarn spinning, dyeing; courses run twelve weeks, three hours a week; registration ($10) through September 25; $55.

The Rope Gallery, *213 Thompson St. (254-7315):* Courses in macramé and rope sculpture; courses run four weeks, five hours a week; immediate registration; $65.

School of Visual Arts, *209 East 23rd St. (683-0600):* Credit courses in glass, jewelry, mixed media, maskmaking, stone carving; each runs twelve weeks, three hours a week; registration ($15) through September 21; $130.

Hisako Sekijima, *2621 Palisade Ave., Bronx (549-3463):* Courses and private instruction in basketry; courses open-ended, three hours a week; immediate registration; $10 per week.

Seventy-Eighth St. Pottery, *169 West 78th St. (874-8025):* Courses, demonstrations, workshops in ceramics; courses run fourteen weeks, three hours a week; registration through September 17; $95.

Snug Harbor Cultural Center, *914 Richmond Terr., Staten Island (448-2500):* Courses in ceramics, leather, mixed media, stitchery, stained glass, dressmaking; course length unfixed, three hours a week; immediate registration; $25 to $60.

Spring St. Enamels Gallery, *171 Spring St. (431-8151):* Courses in contemporary enameling; courses run ten weeks, three and a half hours a week; registration through September 15; $135.

Studio Workshop, *3 West 18th St. (243-0219):* Courses, lectures, and workshops in ceramics, enameling, jewelry, mixed media; courses run eight to fourteen weeks, five to ten hours a week; immediate registration; $75 to $95.

Stuyvesant Youth and Adult Center, *345 East 15th St. (254-2890):* Courses

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in batik, stained glass, jewelry, quilting, wood; courses run twelve weeks, two to two and a half hours a week; immediate registration; $25.

Village Weaving Center, *434 Sixth Ave., at 10th St. (260-2100):* Courses and workshops in basketry, dyeing, crochet, stitchery, weaving, Russian embroidery, spinning; courses run four to eight weeks, three hours a week; immediate registration; $30 to $95.

Walden School, *Continuing Education Department, 1 West 88th St. (877-7621):* Courses and workshops in ceramics, bronze casting; courses run fourteen weeks, three hours a week; immediate registration; $168.

West Side YMCA, *5 West 63rd St. (787-4400, ext. 1549):* Courses and workshops in basketry, carpentry, ceramics, glass, pottery, puppetry, weaving; courses run eight to twelve weeks, two to two and a half hours a week; registration through September 25; $40 to $60.

Erica Wilson, Inc., *717 Madison Ave., near 63rd St. (832-7290):* Courses in crochet, knitting, quilting, patchwork, soft sculpture, stitchery; courses run six weeks, two hours a week; immediate registration; $58.

Woodsmith's Studio, Inc., *142 East 32nd St. (684-3642):* Courses, lectures, and workshops in woodworking; courses run ten weeks, two and a half to four hours a week; registration through September 18; $155 to $195.

Galleries, Shops, and Museums

Artwear, *409 West Broadway (431-9405); Tues.–Sat. 11 a.m.–6 p.m. and 8 to 11 p.m., Sun. 2–6 p.m. and 8–11 p.m.:* Exhibitions of innovative jewelry artists: daring, bizarre, elegant, and always of the highest technical competence. Through 12/31. Group show of seven leading artists including owner Robert Lee Morris ($8–$5,000).

Bedford Downing Glass, *202 East 83rd St. (861-2634); Mon.–Sat. noon–8 p.m.:* A small shop specializing in clear-leaded-glass constructions for the home. Featured are hanging planters, coffee tables, mirrors, lampshades, boxes ($10–$700).

Bellardo, Ltd., *100 Christopher St. (675-2668); Tues.–Sat. 1–7 p.m.:* An eleven-year-old shop supplied by about 60 craftsmen. Through 10/31: hand-blown glass and glass jewelry by Tom Andre ($24–$350).

"I'm Lenny. He's Bernie. We run S&S Sound City and New York Magazine said a lot of nice things about us*"
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SOUND CITY

*For a midtown store, S & S Sound City carries merchandise at surprisingly low prices. With that good news comes more: Manager Mel Tillman and owners Bernard Berman and Lenny Fogel provide commendable service. There are enough salesmen to help you and you alone; the store is jammed, especially at lunchtime, but the employees are willing to help and want you to be satisfied. S & S sells TV sets, videotape recorders, radios, audio equipment, car stereos, intercoms, CB's, video parts, telephone answering machines, parts for its merchandise, and also small items like telephone extension cords and batteries. As for the discounts: How do you like the sound of 50 percent off manufacturer's suggested retail on a Sanyo telephone answering machine, or 33 percent off on an RCA videotape recorder?—*New York, 7/17/78*

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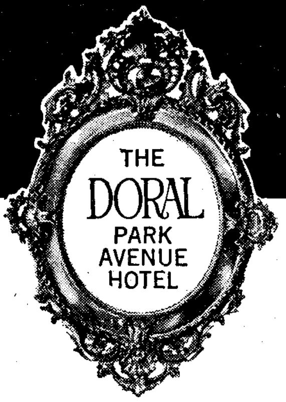

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..."Glass! Glass! Glass!" —a group show— is at the Contemporary Art Glass Group...

BFM Gallery, *159 East 58th St. (755-1243); Mon.–Fri. 10 a.m.–4 p.m.:* Works by 22 craftsmen shown in a contemporary-furniture showroom. This gallery caters to designers, but the general public is welcome. Through 10/27: collage tapestry in celebration of women by Evelyn Brenner ($600–$6,000).

The Clay Pot, *162 Seventh Ave., Brooklyn (788-6564); Mon.–Sat. 11:30 a.m.–6 p.m., Sun. noon–5 p.m.:* This popular Park Slope shop sells candles, mobiles, glasswork, and other small objects by 100 potters ($1.50–$200).

Contemporary Art Glass Group, *806 Madison Ave., near 67th St. (879-4655); Mon.–Sat. 11 a.m.–6 p.m.:* Monthly in-depth exhibitions feature one or two glass artists; ongoing show represents about twenty artists in this greenhouse-like gallery ($45–$1,600). Through 9/30: "Glass! Glass! Glass!"—group show, sculptural and container forms.

Damron Hall Gallery, *172 Prince St. (966-4345); Tues.–Sat. 1–6 p.m.:* Uncrowded showings of pottery and glass in a minuscule space. Through 9/30: pit-fired porcelain bowl forms by Bobby Green ($25–$95).

Florence Duhl Gallery, *31 West 54th St. (582-4163); Tues.–Sat. noon–5 p.m.:* Six solo and group exhibitions of leading artists in clay, fiber, metal, and wood are shown in the well-designed townhouse gallery of crafts advocate Duhl. 10/19–11/25: "Sculptural Images"—small works, various media by Dominic Di Mare ($300–$1,600).

The Elder Craftsmen Showcase, *850 Lexington Ave., near 64th St. (535-8030); Mon.–Fri. 10 a.m.–5:30 p.m., Sat. till 4 p.m.* A not-for-profit shop serving as a showcase for a changing selection of crafts by older men and women: quilts, toys, clothing, various small handmade objects ($2–$100).

Elements Gallery for Fine Contemporary Crafts, *766 Madison Ave., at 66th St. (744-0890): Mon.–Sat. 10 a.m.–5:30 p.m.:* A great variety and quantity of works in all crafts media is shown in this bright, open, busy space. Mixed-media displays, mini-exhibitions, and major solo or theme shows all occur at once ($8–$3,800). 9/12–10/7: "Collectors' Clay"—first of three-part series features southwestern artist Rick Dillingham.

Aaron Faber, *666 Fifth Ave., entrance on 53rd St. (586-8411); Mon.–Wed., Fri., and Sat. 10 a.m.–6 p.m., Thurs. till 8 p.m.:* A duplex showcase for works by 100 American metalsmiths. Downstairs, gold and silver jewelry and accessories; mezzanine, special exhibits; one-of-a-kind, commissioned, limited-edition, and production works available; repairs and appraisals also handled. Through 9/30: "The Pearl Show"—works in gold and pearls by fifteen jewelers ($100–$4,000). "Holloware: Silversmithing in America"—functional and nonfunctional containers ($85–$6,000).

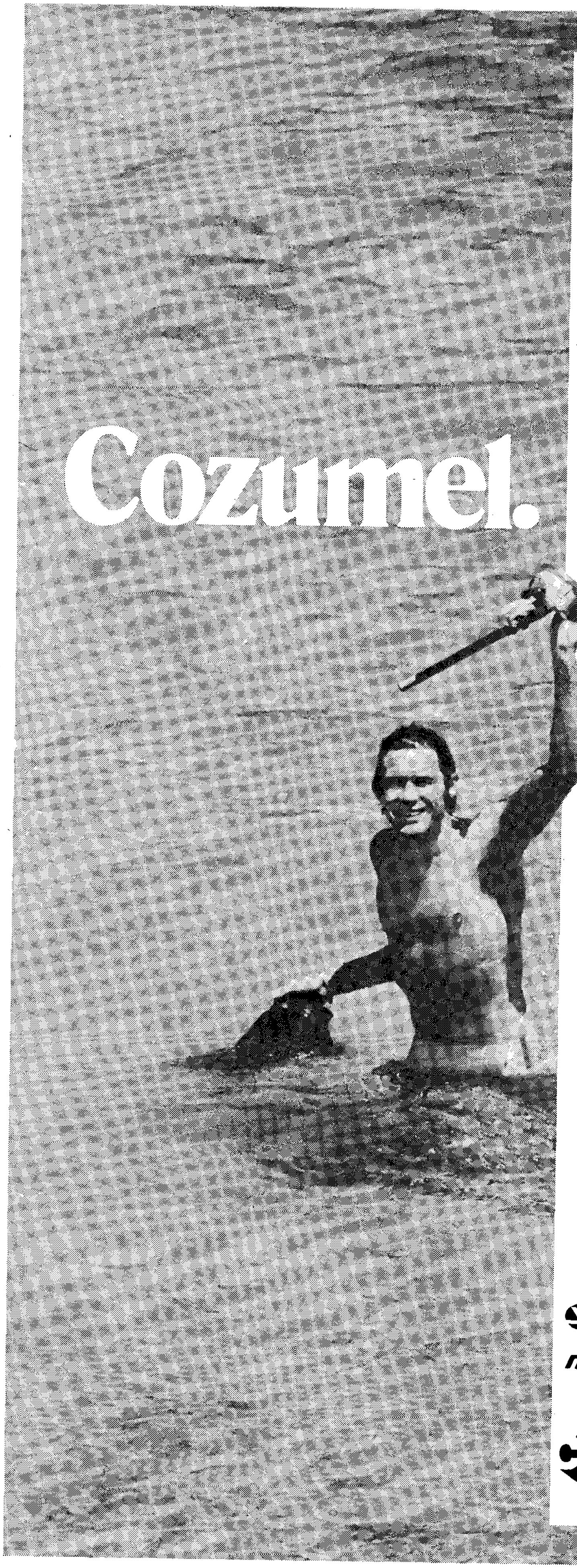
The Glass Store, *1242 Madison Ave., near 89th St. (289-1970); Mon.–Sat. 10 a.m.–6 p.m.:* Ongoing group shows of both production and studio works highlight individual craftsmen. Works include goblets by Josh Simpson, vases by George Thiewes, jewelry by Maggie Lane ($2.50–$5,000).

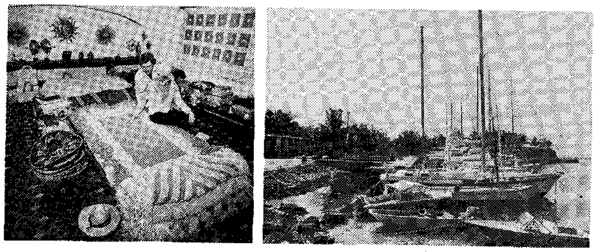
Hadler Gallery, *35 East 20th St. (533-4645); Tues.–Sat. 11 a.m.–5:30 p.m.:* Far from the usual gallery neighborhoods, in an unpretentious fifth-floor loft, Hadler attracts knowing architects and designers. Exhibitions of works by leading American and foreign artists in fiber and clay. 9/22–10/28: "Lenore Tawney: A Personal World"—a twenty-year retrospective of this major American artist ($60–10,000).

Incorporated Galleries, *1449 Second Ave., at 75th St. (628-1902); Mon.–Wed., Fri., and Sat. 11 a.m.–7 p.m., Thurs. till 9 p.m.:* Four years ago, when this gallery was opened by plant expert Charles Evans and two partners, you couldn't see the pots for the plants. Today the pots are gone; ceramics, glass, jewelry, and fiber are shown. 9/14–10/13: "New Faces '78"—works by nine artists in batik, porcelain, raku, and other media ($25–$800).

Incorporated Galleries Soho, *150 Spring St. (925-8630); Tues.–Sun. 1–6 p.m., also Thurs. and Fri. 8–10 p.m.:* Incorporated's downtown branch features innovative artists working in clay, fiber, soft sculpture, papier-mâché, batik, and mixed media. Through 9/30: Natalie Schleifer, paintings on clay ($200–$2,000).

Hundred Acre Wood, *306 Henry St., Brooklyn (624-2304); Wed.–Sun. noon–6 p.m.:* This airy shop, located in





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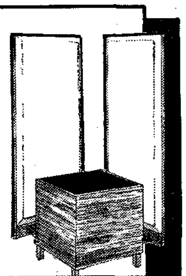

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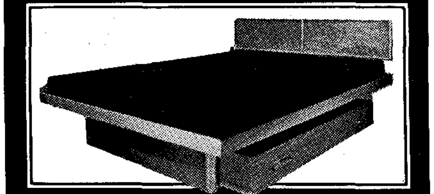

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Brooklyn's fledgling SoHo, in the Heights, is filled with small handmade objects in all media ($3–$300).

Jorice, *1057 Second Ave., near 56th St. (752-0129); Mon., Tues., and Fri. 10 a.m.–6:30 p.m., Wed. and Thurs. till 8 p.m., Sat. till 6:* Brothers Joseph and Maurice Mogulescu opened this gift-oriented shop after 25 years of running their own interior-design firm. The emphasis is on glass, with some ceramics. 9/16–10/17: glass works by Don Gonzalez and Bill O'Connor ($40–$150).

Julie: Artisans' Gallery, *687 Madison Ave., at 62nd St. (688-2345); Mon.–Sat. 11 a.m.–6 p.m.:* This is unquestionably the best place after the Metropolitan Museum's costume gallery to see dramatic body adornment and clothing. The emphasis is on the unusual and the exotic. Also shown are clay, soft-sculpture, and wood works ($10–$3,500). 9/18–10/7: "On and Off Loom Knitting"—one-of-a-kind tapestries and wearable works by six artists.

The Mad Monk, *500 Sixth Ave., near 12th St. (242-6678); Mon.–Sat. 11 a.m.–9 p.m., Sun. noon–7 p.m.:* Lots and lots of pots are shown in a crowded but lively store. About 80 potters of varying quality are represented ($3–$3,000).

Makers Gallery, *124 Spring St. (966-7224); Tues.–Sun. 11 a.m.–7 p.m.:* Makers contains all the elements of a true SoHo gallery, including a wealth of space. On the main floor, mixed-media works by over 60 artists; downstairs, changing exhibitions. 9/28–11/6: "American Wood Show"—wood accessories, furniture, and sculpture by twelve artists ($70–$15,000).

Metropolitan Museum of Art, *Fifth Ave. at 82nd St. (879-5500); Tues. 10 a.m.–8:45 p.m., Wed.–Sat. till 4:45 p.m., Sun. 11 a.m.–4:45 p.m.:* Some contemporary American glasswork is on permanent display in the twentieth-century wing.

Museum of Contemporary Crafts, *29 West 53rd St. (977-8989): Tues.–Sat. 11 a.m.–6 p.m., Sun. 1–6 p.m.:* Through 9/30: "Young Americans, Clay/Glass"—works by 92 craftsmen.

Theo Portnoy Gallery, *56 West 57th St. (757-0461); Tues.–Sat. 10 a.m.–5:30 p.m.:* The work here is sculpture, of ceramics, wood, and metal, and is playful, humorous, cerebral, and very American ($250–$5,000). 9/14–10/7: "Sail Structures—Kinetic Sculpture"—moving sculpture and "sky crayons" by Phyllis Mark, shown on the roof.

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Queens Museum Crafts Gallery, *Queens Museum, Flushing Meadows Park, Queens (592-2405); Tues.–Sat. 10 a.m.–5 p.m., Sun. 1–5 p.m.:* An exhibition-and-sales gallery with new shows every two months. 9/19–10/29: blown glass by Robert Burch ($30–$150).

Spring Street Enamels, *171 Spring St. (431-8151); Tues.–Thurs., Sat., and Sun. noon–6 p.m., Fri. till 9 p.m.:* Works in new and traditional enamel techniques can be seen in both special shows and continuing exhibitions in this new second-floor gallery. Through 10/15: "Structures and Variations"—new works in Limoges enamel by Myriam Bedolia ($35–$1,000).

Special Events

Second National Glass Invitational of 1978, held by the New York Experimental Glass Workshop, includes design models; photos of installed glass; dimensional, free-blown, and flat glass; at the Parsons School of Design Exhibition Center. *2 West 13th St. (431-7774), Mon.–Fri. 9 a.m.–9 p.m., Sat. till 6 p.m., through 9/29.*

Works by Staten Island craftsmen, at the Snug Harbor Cultural Center. *914 Richmond Terr., Staten Island (448-2500), Wed.–Sun. 1–5 p.m., through 10/1.*

Faculty exhibition, works since 1945, by faculty members including Vivika Heino, Margaret Israel, Ka Kwong Hui, at Greenwich House Pottery. *16 Jones St. (242-4106), Tues.–Sat. 1–5 p.m., through 10/14.*

Symposium on clay and glass, sponsored by the American Crafts Council, at the Donnell Library Center. *20 West 53rd St. (977-8989), 6 p.m., 9/26.*

Slide lecture by Ludwig Schaffrath, internationally esteemed stained-glass-and-mosaics artist at P.S. 41. *116 West 11th St. (431-7774), 8 p.m., 9/29.*

"Glass America," an exhibition of more than 100 glass objects by members of the Glass Art Society and the Contemporary Art Glass Group. Also, "Glassmaking, Circa 1787," a collection of rare antique engravings. Both shows are at Lever House. *390 Park Ave., at 53rd St. (879-4655), Mon.–Sat. 11 a.m.–6 p.m., 10/10–26.*

Art Latitude, a new gallery offering works in all crafts media, is slated to open this fall. *29 East 73rd St. (288-9200), opening in late October.* ▬

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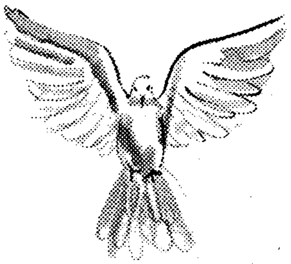

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West Palm Beach	222	155	133	111

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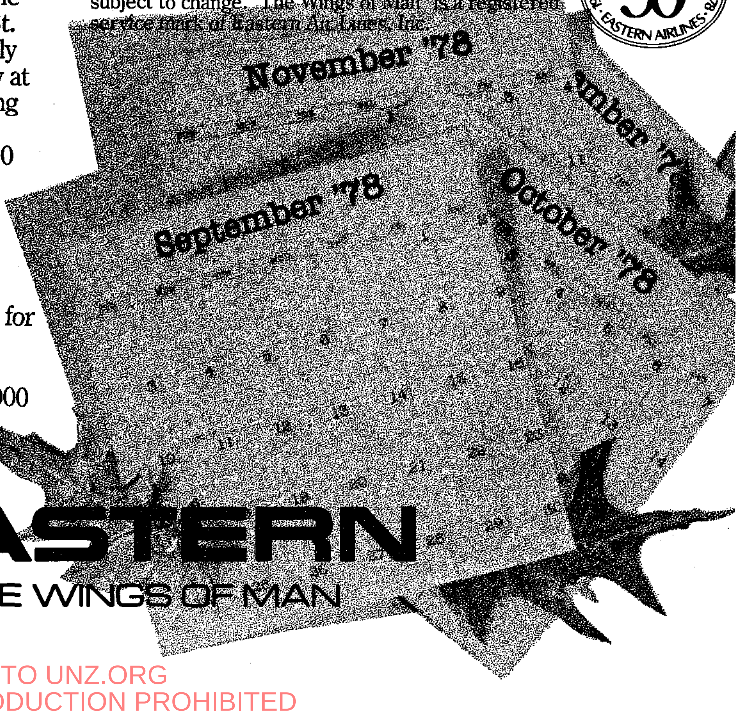

EASTERN
THE WINGS OF MAN

Health / Meredith Brown

WHY GENETIC DEFECTS MAY BE A THING OF THE PAST

"...There are over 2,000 genetic diseases. Anyone contemplating having children can now be genetically screened and counseled..."

A woman of Portuguese descent living in Plymouth, Massachusetts, wanted to know what horrifying disease was afflicting her relatives. Many family members in their 20s and 30s were experiencing rigidity in movement, loss of speech, and difficulty with other motor functions, sometimes leading to death. Because they did not know they had a fatal genetic disorder, they were having children and passing on the disease, which did not manifest itself until adulthood. The family doctor had failed to diagnose it. In desperation, she called the National Genetics Foundation, and a neurologist diagnosed the disease—a rare disorder known as striatonigral degeneration, found exclusively among Portuguese people. A genetic team from the foundation went from New York to Plymouth, worked with 86 members of the family, performed neurological tests, and set up group genetic-counseling sessions. Through the testing and sessions, 64 family members learned that they had a 50 percent chance of getting the disease, while 4 learned for the first time that they already had it.

There are over 2,000 known genetic diseases; all of us are carriers of some defective genes. They range from known ethnic diseases such as sickle-cell anemia in blacks, Cooley's anemia in Mediterraneans, and Tay-Sachs in Jews to many obscure genetic diseases that are just coming to the attention of the medical profession. Then there are many diseases that often have a genetic background—some mental illnesses, diabetes, epilepsy, high blood pressure, early heart disease. Others are always genetically linked—muscular dystrophy, cystic fibrosis, Huntington's disease, neurofibromatosis, Down's syndrome (commonly called mongolism), and hemophilia. Anyone—especially anyone contemplating having children—concerned about any of these diseases should waste no time in writing to the National Genetics Foundation, 9 West 57th Street, New York City 10019. The foundation will send you information explaining the symptoms and genetic information on any of them and will send a family-health-history form for you to fill out. It will be analyzed free of charge.

The family-health-history form is easy to fill out and is strictly confidential. Age and state of health are asked of first-, second-, and third-degree relatives, and names are recorded. Cultural information such as ethnic and religious backgrounds is requested.

A genetic-counseling associate at the National Genetics Foundation said, "There are often gaps in people's family-health-history forms. Often they cannot go back more than two generations and we can only work with the given information. But after we draw a diagram of their health history, we might know who has information. For example, we would see missing history and say, 'Speak to your Uncle Joe and ask him if his brother ever had any, say, type of seizures.' We even help them draft letters."

The form asks you what problem is causing you concern. It may be a specific disease that someone in your family has that you fear getting or transmitting. Or you may just want to fill out the form with your spouse to see if the foundation will pick up something you knew nothing about. If something is picked up, you will be encouraged to contact a recom-

The Most Common Genetic Diseases

DISORDER	SYMPTOMS	TEST
Tay-Sachs disease	Beginning in infancy, there is a degeneration of central nervous system; blindness; seizures.	Carrier testing and prenatal diagnosis (amniocentesis) available.
Cystic fibrosis	Abnormal excretions of exocrine glands; digestive problems; pulmonary problems.	There is no carrier or prenatal testing available for cystic fibrosis. There are postnatal sweat tests.
Down's syndrome	Mental retardation.	Amniocentesis.
Thalassemia Major (known as Cooley's anemia)	Deficiency in essential components of hemoglobin; severe anemia.	Carrier testing is available. Prenatal testing is experimental.
Sickle-cell anemia	Possible retardation in growth; possible painful acute episodes, particularly in joints.	Prenatal diagnosis experimental, involving sampling of fetal blood. Carrier testing available.
Hemophilia A (classic hemophilia; in males only)	Hemorrhaging into tissues after slight injury; hemorrhaging into joints; can be disabling.	Carrier test reliable only within defined limits. No prenatal determination. Only sex can be determined here by amniocentesis.
Huntington's disease	Abnormal movements and psychotic behavior; late onset—that is usually not manifested till adulthood.	No carrier test available. Determination of affected patient only with symptoms.
Retinitis pigmentosa	Night blindness; abnormal visual field; other symptoms vary with pattern of inheritance.	Electroretinogram. Family history.
Duchenne's muscular dystrophy (in males)	Onset in first three years; progressive wasting of muscles beginning with leg muscles in males.	Carrier test reliable only within defined limits. No prenatal detection. Only sex determination.
Neural-tube defects	Central-nervous-system damage, depending on extent of defect.	Elevated alpha-fetoprotein determined by amniocentesis.

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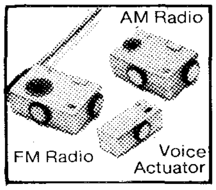

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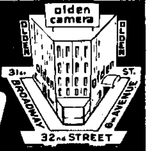

mended genetic unit for testing and counseling. The National Genetics Foundation does not itself offer counseling. Rather, it acts as a clearinghouse, referring people to the best unit for their specific problems.

There are 54 centers across this country and in Canada, each in a medical-university hospital. The centers have been designed so that each has its specialty in a particular genetic disease and lab procedure, and patients have access to the expertise of all of them. For example, if you live in New York—where there are six genetic centers—but you need a test that is done only at a center in Baltimore, your blood will be drawn in New York and sent to Baltimore for testing.

During counseling sessions, a person learns the medical facts about the disease or potential disease in question, the diagnosis, and the treatment that is available to either cure or manage it. Complicated information about how genes are passed from generation to generation is explained so the counselee can understand it. The genetic team—consisting of a nurse (to administer any necessary medication), a social worker (to explain any community programs that may help the counselee), an assistant counselor (who does the actual counseling), and a geneticist (usually a pediatrician, obstetrician, or internist)—works together in whatever combination is necessary.

The counselor and counselee can discuss the risks involved and how to deal with them—adoption (if they are carriers of a deadly disease with high risk), abortion, artificial insemination, or educated parenthood. The counselor (or doctor) can arrange for carrier tests for several diseases, tests which can now be performed before a woman becomes pregnant.

Many of the diseases that carrier tests can detect are known as "storage" diseases—those in which there is a buildup of a chemical that is normally produced in the course of metabolism. In the healthy body, this chemical would be broken down by an enzyme, but because of a malfunction, there is either too little or none of the enzyme. The chemical accumulates in the body and becomes toxic. Tay-Sachs, a disease almost exclusive to Jews of Ashkenazi descent, is a storage disease. Lately, many synagogues have been encouraging carrier testing for congregations, and there may be a time when all susceptible ethnic groups are carrier-tested.

Once a woman is pregnant, amniocentesis—a relatively new procedure in which fluid is drawn from the amniotic sac of the fetus and is tested for about 80 chromosomal and meta-

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bolic defects—can be crucial. The test is extremely important for women over 35 who are more prone to give birth to children with this type of defect. It is done around the fourteenth week of pregnancy, early enough to have an abortion, if the parents so choose.

During most genetic-counseling sessions there is a lot of fear, anxiety, and lack of comprehension. "There is much denial," said one genetic counselor. "Denial is a defense. Very often if the information given is distressing, it can't be dealt with immediately. Often you will get a couple who has had a child with a very serious disease, sometimes lethal. A couple like that is not ready to know that they have a 25 percent chance of giving birth to another child with the same disease. They may just be recovering from the shock of the first."

In other cases, parents who have experienced the tragic death of a child and have a high risk of having another child with a genetic disorder come to a counselor to discuss what kind of parenting is involved with a child who lives with the disease. What are the symptoms? What kind of additional daily care is involved?

A counselor who prefers to remain nameless said, "Suppose a couple comes for counseling and one of them has a cleft palate. In that situation, you can give a risk figure—5 to 10 percent—of having a child with the disorder. To some, that is a very low risk; others may find it high. Since there is no way to determine prenatally whether a child will be born with it, it must be decided if they want to take the risk."

People faced with such risks often ask, "Why me?" or, "What am I being punished for?" Many are angry and feel a sense of inadequacy. Counseling is aimed at helping them express their emotions and come to a decision based on educated awareness. Suppose a couple is told there is a high risk involved in having a child with muscular dystrophy. They discuss this with the counselor and decide to have the baby; the baby is born with the disease, and suddenly the parents are overwhelmed and come back for further counseling. The doctor or social worker on the genetic team may suggest community programs set up for parents of children with the disease, self-help groups, other counseling, or may refer the couple to psychiatrists, neurologists, or physical therapists. The counselor may also recommend a doctor for follow-up options. If the couple chooses, say, artificial insemination as a way around the threat of passing on defective genes, then the counselor, or team, may suggest an

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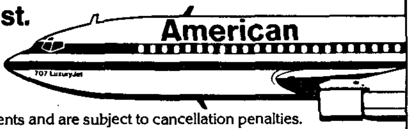

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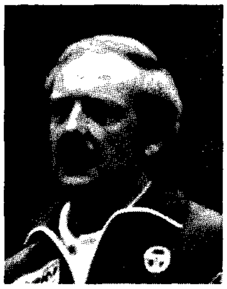

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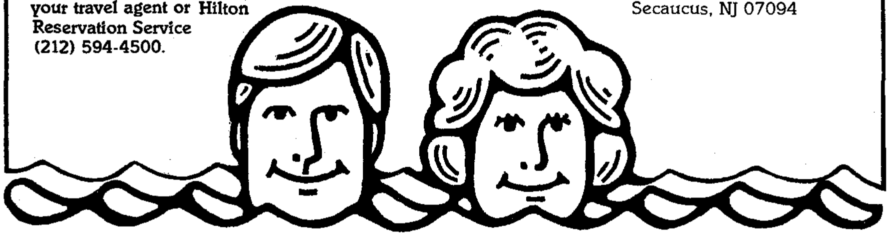

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obstetrician who specializes in this.

Genetic counseling is very often a positive experience. The counselee often finds that although he is a carrier of a defective gene, there is a slim chance of passing it on.

Fees for counseling are surprisingly low. They range from $35 to $90, depending on the center. This may include follow-up sessions too. Lab fees are usually extra. Most centers have sliding scales, based on your income, and if you have a rare disease that is of medical interest to the center, there may be no fee at all. A counselor notes, “Unless the hospital has strict financial rules, given the philosophy of genetic counseling, we try to have an open-door policy with regard to payment.”

Genetics is vital knowledge for all of us, to carriers and non-carriers, to healthy and non-healthy people. We are not talking about flowers and fruit flies here: We are talking about human lives. If you're middle-aged you may be particularly prone to diabetes, hypertension, heart disease, and certain forms of cancer. Your family-health-history form could be the key to protecting yourself. The field has expanded dramatically in the last few years. Diseases that were heretofore considered hopeless can now be treated and controlled. PKU (phenylketonuria), for example, is a disease that we no longer have to worry about. It is a recessive genetic problem that now is controllable—it is mandatory in many states that every baby be tested in the hospital when he is three days old. A drop of blood is taken from the infant and screened to see if the defect, an inborn error of metabolism, is there. In the past, when there was no testing, an amino acid called phenylalanine (found in many foods) accumulated in a baby with PKU because of the absence of the enzyme that should break it down. If the baby were to be fed a normal diet, he would be irreversibly mentally retarded in six months. Now, by adhering to a special diet for a few years, a PKU child lives a normal, healthy life.

Genetics and genetic counseling are not fads. They make good sense. We, as a population concerned with health, are responsible for demanding as much information as possible about genetic diseases. Certainly there should be some government action to bring programs and knowledge to the general public about carrier testing for those who would benefit from it.

We should, in time, be able to experience peace of mind and minimize the guesswork involved in the health of future generations. ■

Metropolitan Museum Concerts & Lectures

Solo Series

Sat Oct 14, 8:00
Jorge Bolet, piano
Brahms—Fantasy pieces, Op 116; Variations and fugue on a theme by Handel, Op 24; Godowsky—Etudes and Waltzes after Chopin

Fri Nov 3, 8:00
Shura Cherkassky, piano
Bach—Italian Concerto; Liszt—Sonata in B minor; Poulenc—Suite pour piano in C major; Chopin—Ballade in G minor, Op 23; Nocturne in E flat major, Op 55, No 2; Andante Spianato and Grande Polonaise, Op 22

Fri Dec 1, 8:00
Jeanne-Marie Darré, piano
Chopin-Berceuse; 24 Preludes; Rachmaninoff—Deux Etudes—Tableaux, Op 39 No 5; Op 33, No 6; Ravel—Alborada del Gracioso; Liszt—Funerailles; Mephisto Waltz

Fri Dec 8, 8:30
Franco Gulli, violin with Enrica Cavallo, piano
Schubert—Rondo Brillant; Mendelssohn—Sonata in F major (1838); Debussy— Sonata; Prokofieff—Sonata in F minor, Op 80

Wed Jan 10, 8:30
Joseph Suk, violin
Beethoven—Sonata No 5 in F major, Op 24; Brahms—Sonata in A major, Op 100; Janacek—Sonata; Josef Suk—Liebeslied; Smetana–Aus der Heimat

5 eves. $30 (single tix $7)

Chamber Music I

Sat Oct 28, 8:00
Ronald Roseman, oboe; Ani Kavafian, violin; Kenneth Cooper, harpsichord; Richard Tarushkin, viola da gamba
Handel—Trio sonata in E flat major; Telemann—Sonata in E flat major for oboe and harpsichord obligato; Bach—Sonata No 3 in G minor, for viola da gamba and harpsichord; LeClair—Violin sonata; Handel—Sonata in F major for harpsichord, Op I, No II

Thurs Nov 9, 8:00
Orpheus Chamber Ensemble
Strauss—Intermezzo from Capriccio for strings, Op 85; Mozart—Divertimento in B flat major for horns and strings, K 287; Schubert—Octet in F

Fri Feb 16, 8:30
Guarneri String Quartet
Schubert—Quartettsatz in C minor, Op Posth; Quartet in A minor, Op 29; Dvorak—Quartet in G major, Op 106

Thurs Mar 29, 8:30
New York Philomusica
Mozart—Flute quartet in D major, K 285; Oboe quartet in F major, K 370; Brahms

4 eves. $27 (single tix $7.50)

Chamber Music II

Thurs Nov 2, 8:00
Music From Marlboro
Fauré— Piano Quartet in C minor, Op 15; Schumann—Piano Quartet in E flat major, Op 47

Sat Dec 16, 8:30
Guarneri String Quartet
Mozart—Quartet in D minor, K 421; Bartok—Second string quartet, Op 17, Schumann—Quartet No 3 in A major; Op 41

Thurs Feb 15, 8:30
Christoph Eschenbach, piano & Young-Uck Kim, violin
Mozart—Sonatas in C major, K 296; F major, K 376; B flat major, K 378; F major, K 377; E flat major, K 380

Sat Mar 10, 8:30
Guarneri String Quartet
Beethoven—Quartet in E minor, Op 59, No 2; Quartet in B flat major, Op 130; Grosse Fuge

Fri Apr 27, 8:00
Alexander Schneider, violin, Yefim Bronfman, piano, and Yo-Yo Ma, cello
Schubert—Sonatina in A minor for violin and piano; "Arpeggione" Sonata; Piano Trio No 2 in E flat

5 eves. $34 (single tix $7.50)

Chamber Music III

Fri Nov 10, 8:00
New York Philomusica
Haydn—Two Notturni; Dvorak—Serenade for winds, cello, and bass

Fri Mar 16, 8:30
Trio Di Milano
Beethoven—Trio in D major; Op 70, no 1, "Geistertrio"; Brahms—Trio in B major, Op 8

Sat Mar 31, 8:30
Guarneri String Quartet
Beethoven—Quartet in G major, Op 18, No 2; Schumann—Quartet in F major, Op 41, No 2; Debussy—Quartet in G minor, Op 10

Friday, Apr 6, 8:30
Music From Marlboro
Brahms— Horn Trio in E flat major, Op 40; Schubert—Trio in B flat major, Op 99.

4 eves. $27 (single tix $7.50)

The String Quartet

Melvin Kaplan & The Emerson String Quartet

Nov 29 Haydn: a new chamber music medium

Dec 6 Beethoven: the culmination of the quartet form

Dec 13 Mendelssohn, Wolf and Dvorak: the Romantic style as expressed through the quartet

Dec 20 Debussy and Ravel: the use of Impressionistic sonorities in quartet writing

4 Wednesdays, 6:00: $12

Song Series

Oct 27, 8:00
Elly Ameling, soprano with Dalton Baldwin, piano
Songs by Fauré, Poulenc; German, English and Spanish songs

Nov 17, 8:00
Robert White, tenor with Samuel Sanders, piano and Ani Kavafian, violin
Handel, Gustave Holst, Mozart, Fauré, Rachmaninoff, Kreisler; Irish ballads

Jan 26, 8:30
Elisabeth Söderström, soprano
Songs by Prokofieff, Tchaikovsky, Liszt and Copland

3 Fris. $15 (single tix $6.50)

Schubert

Karl Haas

This series commemorates the 150th anniversary of the death of Franz Schubert.

Nov 22 Schubert's Vienna: from Ländler to Sonatas

Nov 29 Schubert's life: Impromptus, Moments Musicaux and Klavierstücke

Dec 6 The lyricist: The immortal songs

Dec 13 The instrumentalist: sonatas, symphonies and chamber music

Dec 20 The Schubert legacy: towards the great romanticists

5 Wednesdays, 2:30: $15

Thursday Concerts

Oct 26, 8:00
The Romeros Quartet, guitars
Works by Bach, Diabelli, Giuliani, Rev. F. de Madina, Moreno-Tórroba, Albéniz, Tárrega, de Falla, Jimenez

Dec 14, 8:30
Edward Auer, piano
Beethoven—Bagatelles, Op 33; Sonata in A major, Op 101; Chopin—Sonata in B minor, Op 58

Jan 18, 8:30
Russell Sherman, piano
Brahms—Intermezzos in E major; E minor; Capriccio in G minor; Haydn—Sonata in E flat major; Bartok—Bagatelles; Debussy—Estampes; Liszt—Valse Oubliée; Dante Sonata

Mar 15, 8:30
Mieczyslaw Horszowski, piano
Bach—English Suite in G minor, No 3; Chopin — Waltzes, Nocturnes, Mazurkas, Polonaise Fantaisie; Mozart Sonata in D, K 576

4 Thurs. $20 (single tix $6)

Aston Magna

Albert Fuller, director

Oct 20, 8:00
With Friedemann Immer
Bach—Concerto for harpsichord in D minor; Mozart—Piano concerto; Bach—Concerto for violin and oboe; Brandenburg Concerto

Jan 5, 8:30 Bach—Brandenburg Concerto No 3; Purcell—Songs; Concerti by Vivaldi, Albinoni and Leclair

Mar 9, 8:30 Handel—Concerto Grosso, Op 6, No 5; Bach—Cantata No 56, "Ich Will Den Kreuzstab Gerne Tragen", Mozart—Divertimento for winds; Rameau's opera, Scene from Dardanus

3 Fris. $16 (single tix $6.50)

The Art of the Song: Conversations with Famous Artists

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Thurs Oct 12 Nicolai Gedda: songs of Russia and Scandinavia

Thurs Nov 9 Victoria de los Angeles: songs of Spain and a Latin look at Lieder

Mon Dec 11 Regine Crespin: the French Mélodie from the eighteenth century to the present

Mon Jan 29 Dame Janet Baker: Baroque and Classical songs, plus the contemporary English repertory

4 evenings, 6:00 $12

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Frederic Waldman, conductor

Series I

Nov 5, 5:30
Emanuel Ax, piano
Stravinsky—Pulcinella; Mozart—Piano concerto in G major, K 453; Beethoven—Piano concerto No 5 in E flat major

Jan 28, 5:30
Maureen Forrester, mezzo-soprano
Fauré—Pelleas et Mélisande; Scarlatti—Salve Regina; Elgar—Sea Pictures; Mozart—Symphony in C major, K 551

Mar 4, 5:30
Henryk Szeryng, violin; Melvin Kaplan, oboe; Kenneth Cooper, harpsichord
Bach—Suite No 4 in B minor; Concerto in C minor for violin and oboe; Violin concerto in A minor; Brandenburg Concerto No 5 in D major

3 Suns. $17 (single tix $6.50)

Alexis Weissenberg

Feb 22, 8:30
Beethoven—Sonata in C sharp minor, Op 27, No 2, "Moonlight" Sonata in C minor, Op 13, "Pathétique", Sonata in F minor, Op 57, "Appassionata"

Mar 22, 8:30
Bach—Goldberg variations

Apr 5, 8:30
Debussy—Suite Bergamasque; Images, Book I and II; Ravel—Valse nobles et sentimentales; Le Tombeau de Couperin

3 Thurs. $20 (single tix $7.50)

Early Music Series

Sat Dec 2, 8:00
Il Divertimento
Haydn—National March of Hungary (entrance march); Josef Myslivicek—Parthie in B flat major; Beethoven—Variations on Mozart's "La ci darem Là mano" from Don Giovanni; Mozart—Divertimento in E flat major, K 196e; Beethoven—Duo for clarinet and bassoon; Octet in E flat major, Op 103

Fri Dec 15, 8:30
Iadone Consort
Elizabethan dances, galliardes, pavanes, and airs; lute songs of John Dowland; consort music of Thomas Morley; songs of Alonso Mudarra; Scherzi Musicali of Monteverdi

Fri Mar 2, 8:30
Kuyken Quartet
Telemann—"Parisian Quartet" No 12 in E minor; Buxtehude—Trio in A minor, Op 1, No 3; Bach—Trio Sonata in G major; Telemann—Sonata à 4 in G major; Müthel—Sonata in D major for flute and basso continuo; C.P.E. Bach—Trio in A major

Sat Mar 24, 8:30
Les Menestriers
Works by Diego Ortiz, Luys de Narvaez, Pierre Attaignant, John Dowland, Richard Allison, and Guillaume de Machaud

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Dec 7 Donizetti—Lucia di Lammermoor

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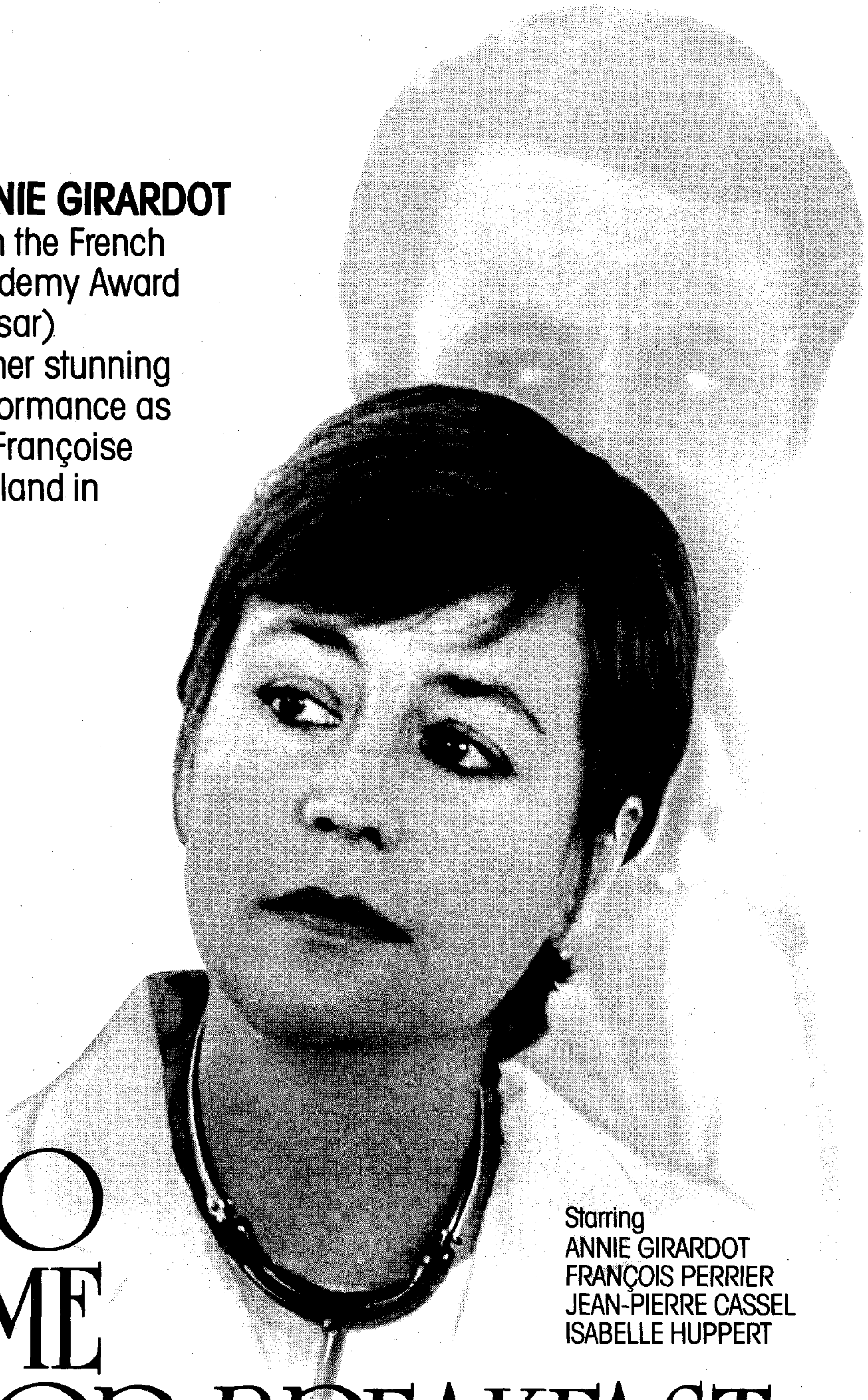

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BY LEONORE FLEISCHER

NOTES ON MARKDOWNS, MONEY-SAVERS, AND RIPOFFS

Furniture—Top designer furniture from Italy is on sale here for three days only, at warehouse prices. There are two sets of prices: "A" is brand-new merchandise in open stock; "B" is showroom-quality returned pieces and as-is samples. Gerd Lange "Nova" chrome-plated-steel-framed, plastic-shell chairs, list $68, A $22, B $16; Vico Magistretti 115 side chairs, with wood frames and woven-grass seats, list $155, A $55, B $40 (groups and institutions take note—there are hundreds of these two chairs); Magistretti matching lounge chairs with arms, model 930, list $300, A $100, B $80; Le Corbusier LC-2 lounge chairs in leather, list $1,240, no A available, B $500; Fiandra lounge groups, seating units in wool plush, list $1,440 each seat, no A available, B $350–$400 per seat; marble vases, list $175, A $50, no B available. Many designer-upholstery-fabric ends are also on sale, were $70–$100 a yd., now $4–$5; pillows made of same fabric, in three sizes, $5–$20; about twenty Modern Master all-wool tapestries designed by world-famous artists, returned by galleries after exhibition, were $1,000–$3,000 each, now $400–$800. Also offered are lighting fixtures, accessories, sofas, occasional tables, seating units, and more. Master Charge, Visa, checks accepted; delivery additional; all sales final. *Atelier International, Ltd. ("ai"), 235 Express St., Plainview, L.I. (516 935-6700). Take LIE to Exit 46, then service road east to top of hill until you see red-and-white "ai" cube. Thurs. and Fri. 4–10 p.m., Sat. 9 a.m.–5 p.m.; 9/14, 15, and 16 only.*

Menswear—Coats, ties, and trousers, many with famous labels, are on sale here. Imported Italian overcoats, 90 percent cashmere in black or vicuña shade, were $185, now $135; British-style raglan-sleeve Harris-tweed coats, were $180, now $135; famous-label all-wool trousers, in checks, stripes, plaids, or solids, labels in, regularly $45–$65, here $32.50. Coat sizes 37–42 short, 38–44 regular, 40–44 long; trouser sizes 30–44. Neckwear: all-silk British regimentals, foulards, jacquards, woven in England and sold for much more elsewhere, here $8.50 each, three for $24; challis woven in England, in Scottish tartans, here $5, three for $14; hand-tailored club ties, Italian wools, British handwoven shetlands, etc., here $3.95 each, three for $11.50; British foulard ascots, here $7.50, three for $21. Alterations extra. American Express, Master Charge, Visa, checks accepted; exchanges possible on unaltered garments. *Wind-Schaper, 39 East 46th St. (EL 5-1260); Mon.–Fri. 8:45 a.m.–6 p.m., Sat. 8:30 a.m.–5:30 p.m.; through 9/22.*

Send suggestions for Sales & Bargains to Leonore Fleischer, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017, a month before the sale. Do not phone.*

Coffee, tea, and sundries—Here is a two-week sale at the two branches of Gillies, the oldest coffee company in America. Eighteen varieties of coffee bean, including mocha-java-style, Colombian, Venezuelan, Costa Rican, Mexican, Italian, French, and Vienna roast, were $3.99 a lb., now $2.99; Kenya, Guatemala Maragogype, decaffeinated, and decaffeinated espresso, were $4.50 a lb., now $3.50 a lb. All Gillies teas are on sale, including Earl Grey, Ceylon, oolong, Darjeeling, English Breakfast, Irish-style, and spice teas (cinnamon, orange, lemon, apple, chocolate, and wild cherry), were $5–$6.50 a lb., now $4 a lb.; Jena glass teapots, list $25, now $17.50; Melitta coffeemakers, glass or porcelain, usually $2 off list here, deduct $1 more during the sale period (example: six-cup model CM4-G6, list $7.99, now $4.99); Melitta filter bags in all sizes, now 50 cents off the store's usual discount price. Crabtree & Evelyn English soaps, Truc Swiss soaps, were $2 a bar, now three for $4.50; 23-oz. Perrier, now 58 cents; Colossal pistachio nuts, now $12.95 for 5 lbs.; 100 tablets of vitamin B-15, now $2.99; 250 tablets of 500-mg. rosehip vitamin C, now $5.95, with an additional 100 tablets free. Also on sale are raisins, were $1.80 a lb., now 99 cents a lb.; dried pineapple and dried papaya, were $1.35 per 1/2 lb., now 99 cents per 1/2 lb. Master Charge, Visa accepted on purchases of $10 and over; no checks. *Gillies 1840, 1494 Third Ave., at 84th St. (861-5299); Mon.–Sat. 10:30 a.m.–8:30 p.m., Sun. noon–8:30 p.m.; 160 Bleecker St., near Sullivan St. (260-2131); Sun.–Thurs. noon–midnight; open Fri. and Sat. till 2 a.m.; 9/11–24.*

Sportswear—Run, don't walk, to this two-day sale of women's separates and dresses, sizes 6–14/16. Because the designer is vacat-

(Continued on page 134)

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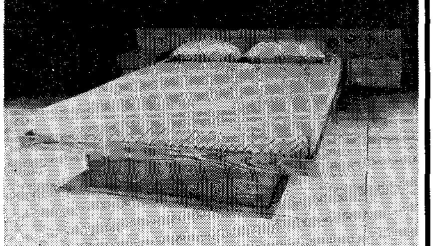

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(Continued from page 133) ing the premises, she has to clear out hundreds of pieces of casual wear in shaggy, nubbly, looped textures and wonderful colors at prices well below wholesale. Skinny pants, $15; a few padded-shoulder blazers, $20; most big tops, $15 and $20; some plain woolen-jersey dresses, in green or beige, $20; woolen-jersey tops and skirts, $15 each; vests, $10; short-sleeved white shirts, very crisp, $10; red or black middy dresses, $15; a variety of elastic-waist skirts, $15 each; small-size rayon-challis skirts, in prints, $10. Also, there is a rack of one- and few-of-a-kind samples and leftovers at sacrifice prices. Checks accepted with valid driver's license only; no credit cards; all sales final. *Kathleen Britten, 46 Stuyvesant St. (Stuyvesant St. is just off 10th St., between Second and Third aves.), second floor (228-8628); Fri. and Sat. 10 a.m.–5 p.m.; 9/15 and 16 only.*

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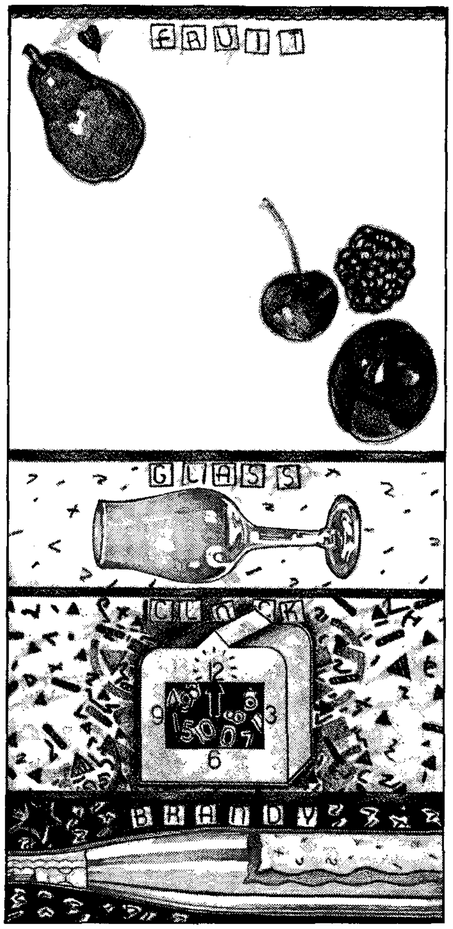
FRUIT BRANDIES: THE PICK OF THE BUNCH

> "... While more than twenty fruit brandies are made, the ones most often seen here are kirsch, framboise, mirabelle, and poire..."

Of all the brandies produced in the world, perhaps the most distinctive and beguiling are the dry, colorless fruit brandies, such as framboise, kirsch, mirabelle, and poire. (They should not be confused with fruit-*flavored* brandies, or with various fruit liqueurs, which are appropriately colored and quite sweet.) Their relative scarcity and their price—most cost $15 to $20 a bottle—may contribute to the alacrity with which many of my guests accept an offer of fruit brandy, but surely it's their extraordinary aromas that provide the real basis of their appeal. The essence of the fruit from which each brandy is made seems to be captured in its intense bouquet, which is often powerful enough to fill a room. Even those who hesitate to drink brandy after dinner can at least enjoy the distinctive aroma of a poire or framboise by pouring out just half an ounce or so and inhaling its fragrance.

Individual brandies are distilled from more than twenty different fruits, but the ones most often seen here are kirsch (cherries), poire (pears), framboise (raspberries), and mirabelle (yellow plums). Most of them are produced near the Rhine: in the Vosges Mountains of Alsace in northeastern France, in Germany's Black Forest, or farther south, in Switzerland. Some are also made in Austria. Their cost, incidentally, is largely based on the amount of fruit needed to produce them—20 to 25 pounds of pears for a bottle of poire, up to 30 pounds of raspberries for a bottle of framboise.

To make brandies from pears, cherries, and plums, clean ripe fruit is crushed and allowed to ferment. The mash, called "marmalade," is then distilled. Berries have too little sugar to ferment easily, so they are macerated in alcohol and that alcohol is then redistilled.



All distillates are as clear as water when they come out of the still, but cognac, Armagnac, and calvados, for example, acquire color from the oak barrels in which they are aged. Although the labels of most fruit brandies state that the brandy "is a finished product when it leaves the still and does not require mellowing in oak to perfect its quality," the fact is that many fruit brandies are aged for two or three years, sometimes even longer. The aging usually takes place in glass demijohns, however, so that the brandy does not acquire any color. The containers are loosely stoppered, so that the brandy remains in contact with air, or they are uncorked and shaken up every few months. Either way, the brandy's aroma loses some of its initial roughness and develops finesse and balance through oxidation.

Fruit brandies are bottled with a relatively high alcoholic content—86 to 90 proof is not uncommon—compared to cognacs, most of which are 80 proof. There is, consequently, some disagreement as to the proper way to serve them. While many traditionalists feel these brandies should be served in snifters and warmed with the palm of the hand just like cognac, most connoisseurs insist that they should be served in glasses with long stems precisely so that the warmth of the hand does not increase what is already a pronounced bouquet. And some experts, such as Jean Danflou, whose Parisian firm is famous for its fruit brandies, suggest that the glass should first be chilled by swirling ice cubes in it. When the brandy, served at room temperature, comes into contact with the chilled glass, the effect releases the brandy's bouquet. But almost everyone agrees that chilling the bottle is a mistake: While it may deaden the alcoholic bite of the brandy, it also diminishes its delicate bouquet.

I didn't expect to find many fruit brandies in New York, but when I finished my shopping I realized I had collected nearly 25 different examples. After several tastings, however, I was disappointed at how many of them were poorly made. While I had anticipated finding examples with too pronounced a bouquet—suggesting that an "essence" of fruit had been added to flavor the distillate—I found instead that a number were weak and thin or simply unpleasant, apparently as a result of poor distillation or the use of overripe fruit. The best of these brandies were quite wonderful, however, and well worth looking for.

Poire

Pear brandy has always been especially popular and is produced by a great many firms. At a recent tasting in Paris, for example, 26 poires were available for evaluation. Unfortunately, this choice doesn't exist here, and today there are even fewer pear brandies available than there were some years ago. The reason is that the government has now set a very stringent limit on the amount of methanol, or wood alcohol, permitted in these brandies: about one third of 1 percent. Because the distillation of pears often produces slightly more methanol than

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I was able to find only four examples of pear brandies, two of them with a pear inside the bottle. At one time, it was the custom to wire empty bottles onto the branches of pear trees; with luck, a pear would grow inside the bottle, and these bottlings therefore had a certain conversational value. Both of the examples now available, however, Rathaus and Meierhof, come in bottles with fused-on bottoms, so the pear has obviously been inserted into the bottle rather than nurtured inside. Since these brandies cost $25 or so a bottle, compared to $18 or $19 for a poire without a pear, it means you're paying an extra $6 or $7 for the pear. Furthermore, although the bottles look bigger than normal, when I emptied them into a measuring cup I discovered that Meierhof and Rathaus were four and six ounces short, respectively, of the four-fifths quart listed on their labels. That means you're really paying closer to $12 for the pear. These calculations proved to be irrelevant, however, because both pear brandies are poorly made. Neither one has any distinguishable pear bouquet or taste, and the Meierhof has a distinctly disagreeable smell. Rathaus also markets a pear brandy from Austria (the one with the pear in the bottle comes from Switzerland), but this one, too, was disappointing, with very little pear character. The one pear brandy that I found excellent is produced by Ova in Switzerland; it's the one with a picture of a pear on its label and the word "Williams" in very large lettering. It has a pronounced ripe-pear bouquet and a distinct pear taste. Williams is the name of the pear, by the way, not a brand name, and it's the same as our Bartlett pear.

Framboise

Raspberry brandy (labeled Himbeergeist in Germany) was the most successful category overall. Three examples from Alsace were very good: the full, intense Massenez; the richer, more concentrated brandy from Dopff; and the comparatively elegant example from Trimbach. The lighter, more austere Schladerer Himbeergeist was clean and well-made, but the framboise from Rathaus was weak and astringent. The best of these brandies have an intense and pronounced aroma that is unmistakable and quite appealing.

Mirabelle

Yellow plums make a brandy that is not as distinct as is framboise, but the

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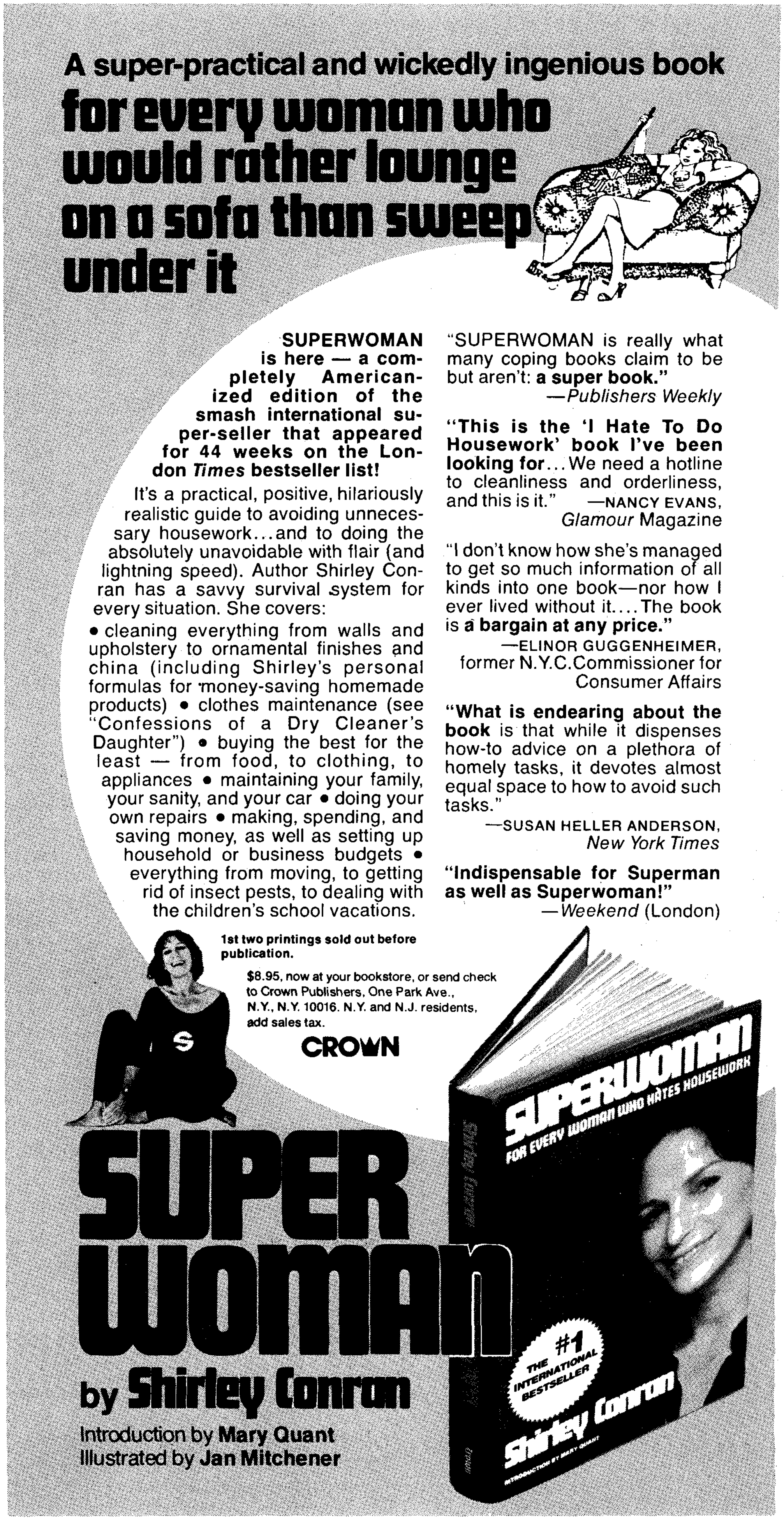

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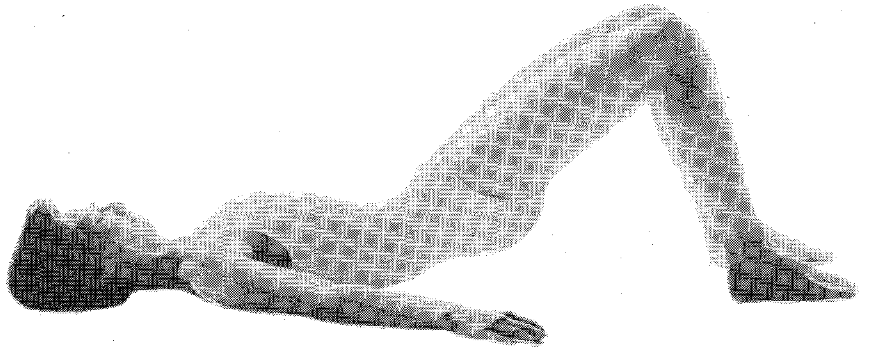

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example from Schladerer is particularly good—well defined and distinguished. The fruity and round Massenez and the lighter, somewhat austere Trimbach were both good. But the Dopff had off odors and a slightly oily taste, and the Rathaus was simply weak and dirty. Schladerer also markets a Zwetschgenwasser, which is made from blue plums (and called quetsch in France). It is softer and riper than the firm's mirabelle, and quite appealing.

Kirsch

This was the biggest category of fruit brandies, with eight examples available. Although the dominant flavor of a good kirsch (or kirschwasser, as the Swiss and German products are labeled) is that of the wild cherries from which it is made, there is also a subtle cherry-pit taste, which adds to the brandy's complexity. Dettling seemed to me the most attractive of all the brands. Schladerer was also very good, as was the Kirsch de Zoug of Etter. Rathaus, Dopff, Trimbach, and Massenez were all disappointing, each marred by some disagreeable odor or taste. And while the Kammer Black Forest kirschwasser had no faults, its 100-proof strength masked its bouquet and gave it a rather biting taste.

My overall impression is that, of the firms offering a range of fruit brandies, Schladerer was consistently good, Rathaus consistently poor. Trimbach, Dopff, and Massenez were uneven in quality, and of the single-brandy firms, the Williams pear of Ova and the kirschwasser of Dettling were among the best.

Few retailers in New York offer a wide choice of fruit brandies, and you can expect to see variations of $2 to $3 a bottle from one store to another. The biggest selections I've come across are at Park Avenue Liquors (292 Madison Avenue, near 41st Street) and 67 Wines & Spirits (179 Columbus Avenue, at 68th Street): Each store has fifteen or more brandies on display.

Fruit brandies are not inexpensive, but the pleasure of being able to offer your guests a poire, mirabelle, kirsch, or framboise may seem more affordable if you remember that many VSOP cognacs now cost $15 or more. Finally, although fruit brandies are traditionally served after a meal, one venerable producer suggests that his brandies should be drunk "at noon, during the dozen strokes of the clock, after you've polished your taste buds with an apple." ■

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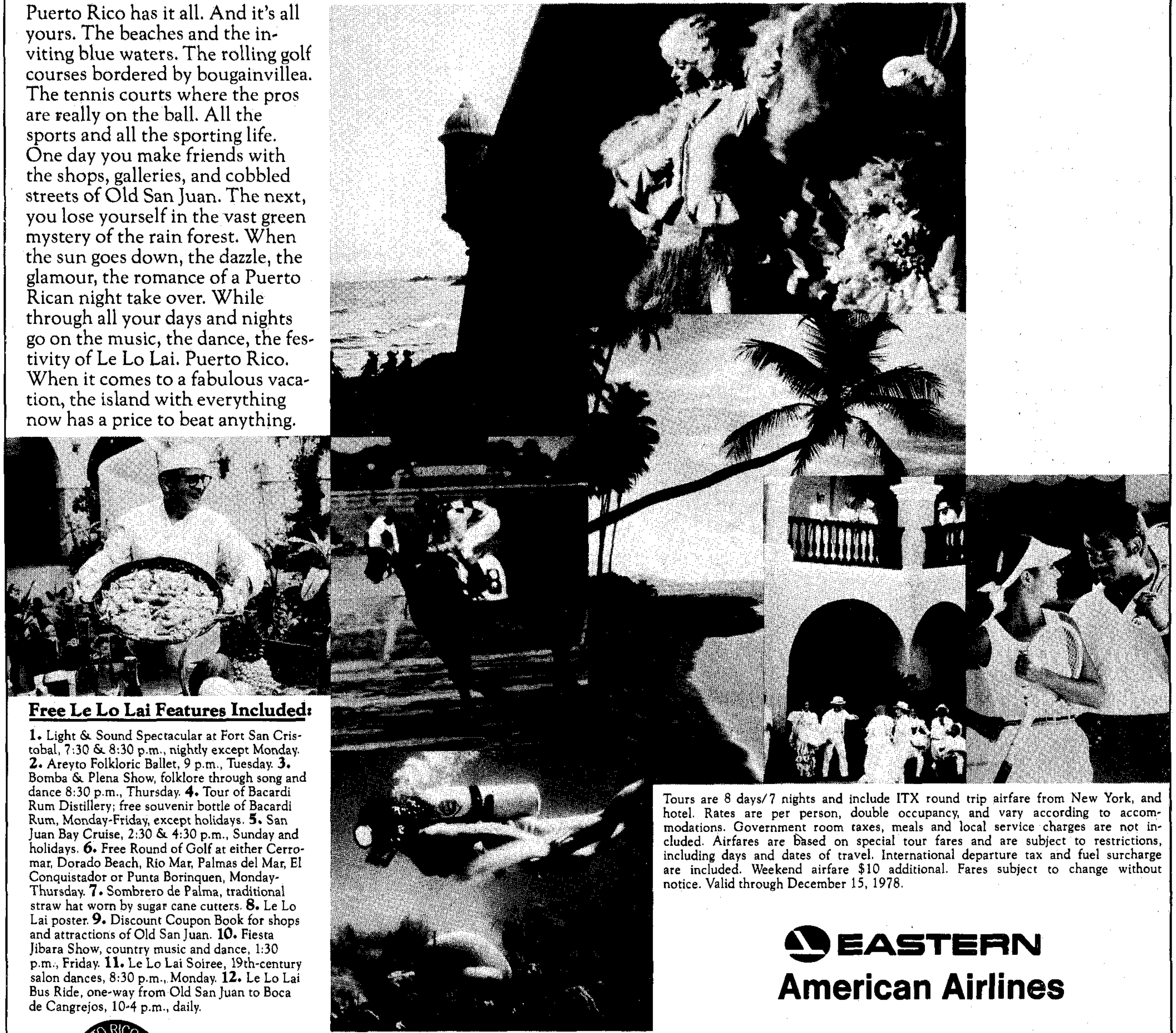

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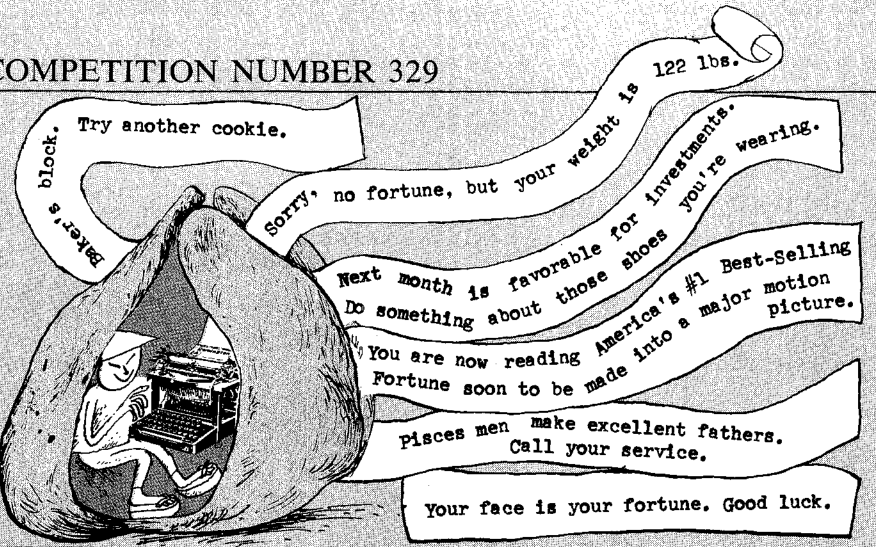
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Results of Competition 326, in which you were asked for *the* concluding sentence of a forgettable novel. (Limit 50 words.)

Report: "As day broke, she left him, shutting the door behind her." "In the dark, it was hard to see if his tears were real." "As the ambulance pulled away, I turned up my coat collar and headed . . ." Well, you get the idea. Lots of atmosphere. Also: Clones. The Secret of Glen Morra Castle. Star Travels. Holmes and Moriarty reissued. Oscar speeches and applause. The butler did it. Also, "Tomorrow is another day," or the Butler did it. Jaws III. Exorcist VII. The one-sentence stricture caused judging pains: It was widely ignored by stylish writers. A few (below) escaped when my back was turned. Rule followers are, however, thanked and remembered in my will.

First Prizes of two-year subscriptions to "New York" to:

The goal is oblivion—and I have arrived early.

J. A. Stahl, Salem, Oreg.

The buff and umber songbirds still flock each spring to McKittrick's Pond when April greens the millrace and speckly Seckel pears bump up upon the orchard boughs, but wait as I will, no carrot-cropped, boy-hipped college girl named SueSue returns; pears persevere, it is people that are important.

Alex Vaughn, Old Lyme, Conn.

The sun descending behind the doge's palace cast shadows across the Grand Canal and the gondola bearing her away, but I could see, through the mist and the shadow, the soft brown velvet of her eyes; in truth I still can.

Leila Klein, Harrison, N.Y.

"Forget her," whispered the laundry, "you've got us."

Lori Skenazy, New Haven, Conn.

Runner-up Prizes of one-year subscriptions to "New York" to:

When night came, the boy lay on a cot in the stable, as close to his injured colt as possible; in the morning, the ranch foreman, finding the cot empty, peered into the stall: On a bed of straw at White Magic's feet, the boy was sleeping peacefully.

Albert G. Miller, NYC

"Good evening, Mr. Stauf: You may not remember me, but we made a bargain eighteen years ago . . ."

Ruth Migdal, Brooklyn

The house was freshly painted, the lawns mowed, and her beloved magnolias cut back just enough to reopen the path to the summerhouse—she would find everything exactly as she remembered it, except, of course, that I would no longer be there.

E. C. Pier, Whitingham, Vt.

"Mommy! Mommy!" called Alyssa, awakening me with a start tremorous enough to send the old photo album coursing from my lap to the floor with the snapshot of Mike in his ROTC uniform looking up at me—smiling.

Lydia Wilen, NYC

. . . which is the bottom line.

Beatrice Malon, Rego Park, N.Y.

And Honorable Mention to:

The crowd below let out a roar as the money floated down; up on the fire escape, Ryan said, "Now look what you've done."

Brian Plante, Staten Island

And it rained gently, and there were no dreams.

Mary Malloy, Brinkley, Ark.

Too late he saw the gun go off in her hand. Her plum-toned boots kicked in his capped teeth but he was beyond feeling anything. "Alan, you rat, I really loved you," she whispered, and pressed a magenta kiss on his forehead. She didn't overdose till the next day.

Ted Hake, Philadelphia, Pa.

The trader man had brought sweet, smoky fatback, and Ma's new clothespins—perhaps next time a scrap of bright cloth, and Emily could finish the doll.

Robert K. Christenberry, Red Bank, N.J.

"So don't try to tell me about what broads can do for a guy—I've heard it all before and I'm tired of listening."

Mary R. Schubert, Central, S.C.

It was done, the curse was ended—forever—and as the healing sun roseately climbed the castle turrets, Elsa ran toward him, her lips bright as cherries.

William J. O'Malley S.J., Rochester, N.Y.
sp. mention: Anne Brett, Los Angeles, Calif.

Yeh, Johnny Rio tied his own shoestrings in the morning, but the undertaker untied them that night.

Helen Zimmerman, Freehold, N.J.

Arabella Pinckney DeWitt slipped the sad, rumpled dress over her proud head, smoothed the stray wisps of copper hair reflected in the cherished silver mirror her mother had hidden during those dark days, and smiled, saying, "Well, Mr. Carpetbagger, I am ready."

Anna B. Hathaway, Columbia, S.C.

And I ask you: Where there is a dream—plus some hellraising in that dream's behalf—can reality be too far behind?

Mike Maribo, Hot Springs, Ark.

"And that, my precious," he added with that shy, almost diffident, but always warm and witty way of his, "is that."

Carleton Carpenter, Warwick, N.Y.

"Whisper it again," she implored, as he placed his hand against the throttle of the seaplane that would take them far away from Saint Loup and the lipstick-smeared glasses Michelle would find in the morning.

Larry Laiken, Bayside, N.Y.

---

* With acknowledgment to H. Bendel and G. Stutz, for whom some of these were originally written.

Illustration by Jo Teodorescu

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The sea was calm—at least for now.
David Rothenberg, NYC
sp. mention: L. Soth, Northfield, Minn.

"You piteous little plaything," he sneered, "did you think I loved you?" He roared off in his XKE. Four blocks down the road, at ninety miles an hour, he tore through two red lights located—unfortunately or not, as the reader will decide—on the back of a cement truck.
John Hofer, Southboro, Mass.

When I opened the door, there she stood, cat's eyes staring into mine, the long white throat tempting me, tempting me—and I fought with the last strength in my soul to close that door and throw the bolt, to pull down the blinds and shut out the evil world forever.
Oliver M. Neshamkin M.D., NYC

Eti and I are coming back to the States together—she to study, and me for another shot at "the big time." Yeah, I guess it's our fate to be together; you could even say we love each other.
Lee and Susan Tannen, Briarwood, N.Y.

"Well, I'm ready for that cup of coffee now."
Lelia Vincent, Johnston, R.I.

Now she knew, in every fiber of her being, the meaning of Masha's song: "None but the lonely heart can know my . . ." Her listless fingers found the F.M. tuner. All she could get was Quincy Porter's Sonata For Violin and Piano No. 2 (1929).
Ross Allen, Bloomington, Ind.

"Ha ha ha ha ha ha ha ha ha ha ha ha . . ."
Jon Nelson, Lompac, Calif.

They do not know. They will never know. And I do not have the language to teach them.
Barry N. Malzberg, Teaneck, N.J.

I said, "Honey, Slovonik's lucky punch may have K.O.'d my fighting career, but right now I'm so punch-drunk with love it don't matter," and I cradled her baby-soft hands in my calloused fingers as we sat in the approaching hospital twilight looking towards tomorrow.
David English, West Somerville, Mass.

The clock on the Petruzzi's wall was still missing, Mandro's chrysanthemums had been replaced by marble chips, and Edmund's mare continued to reject all allergy remedies, but Collins Grove had withstood the challenge of the stone people.
Alan Levine, Copiague, N.Y.

First again.
Bill Emery, Oklahoma City, Okla.

Maruska rose, put on his fez, and glanced wearily at his expensive digital watch—he should call that nervous Captain Alfela to report Jenkins's confession, but first a cool Campari and tonic at the Im-

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perial Hotel—it had been a long day.
Mark Wolfson, Spring Valley, N.Y.

"But that," he whispered throatily, "could prove to be more difficult than he or she might imagine."
Richard P. Monley, Birmingham, Mich.

"You bloody, bloody fool," Ann cried. "Don't you realize that Patrick is dead? He's dead! He's dead! He's . . ." Her words dissolved into uncontrollable sobbing. Brandon put his arm around her and gently placed her head upon her shoulder. Ann couldn't see the smile cross his face. "Great pity, isn't it?"
Mark Fensterstock, Kew Gardens, N.Y.

As he kissed her hard on the lips, she thought: "Is a Nazi ever an ex-Nazi?"
William Watson, Kansas City, Mo.

As Inspector La Plante surveyed the two identical severed heads—final incontrovertible proof that Ellen DuBois was indeed two women—he could but sigh and say to himself, "La commedia è finita."
Robert Follek, Bronx
sp. mention: Arthur Ash, Mt. Vernon, N.Y.

"You know, I think I'm going to miss the little bastard."
Maria Contil, Warwick, R.I.

And, with the ground around them littered with small fuzzy black and yellow bodies, he took her in his arms.
Perry Palmer, NYC

Leaning over the stream, he balanced unsteadily on three limbs as he cupped water to his mouth in a series of jerky motions, causing most of it to splatter his face—stretching back, he felt refreshed; his strength was gradually returning: Tomorrow he would become the hunter and Villiers the prey.
Miles Klein, East Brunswick, N.J.

And she opened her eyes, once more unafraid, to see Basil silently in the door.
Arthur Tuden, Aberdeen, Md.

Yes, he had lied to that beautiful creature who wanted him so, but only because his life was not for her, with the odds stacked heavily against him, and as he fingered the envelope containing his next assignment he said softly to himself, "Well, what the hell."
Stephen G. Doig, Highland Beach, Fla.

. . . Oh well, it couldn't have been important. Smiling, she threw aside the silk sheet and got up.
Marion Keisker MacInnes, Memphis, Tenn.

"You can't . . . please . . . I built . . . for you . . . us . . ." Before them, the Dome of Dreams glistened in the light of the twin suns. He didn't see. His eyes were raised to the sky, out there, beyond the Coalsack, where the ancient enemy waited.
Fred Raymond, Dunedin, Fla.

As I sat on the veranda of the country

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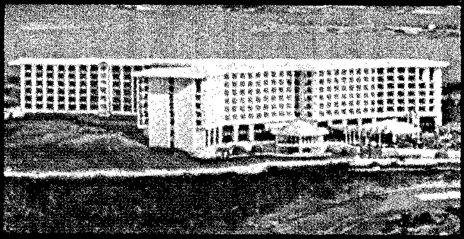

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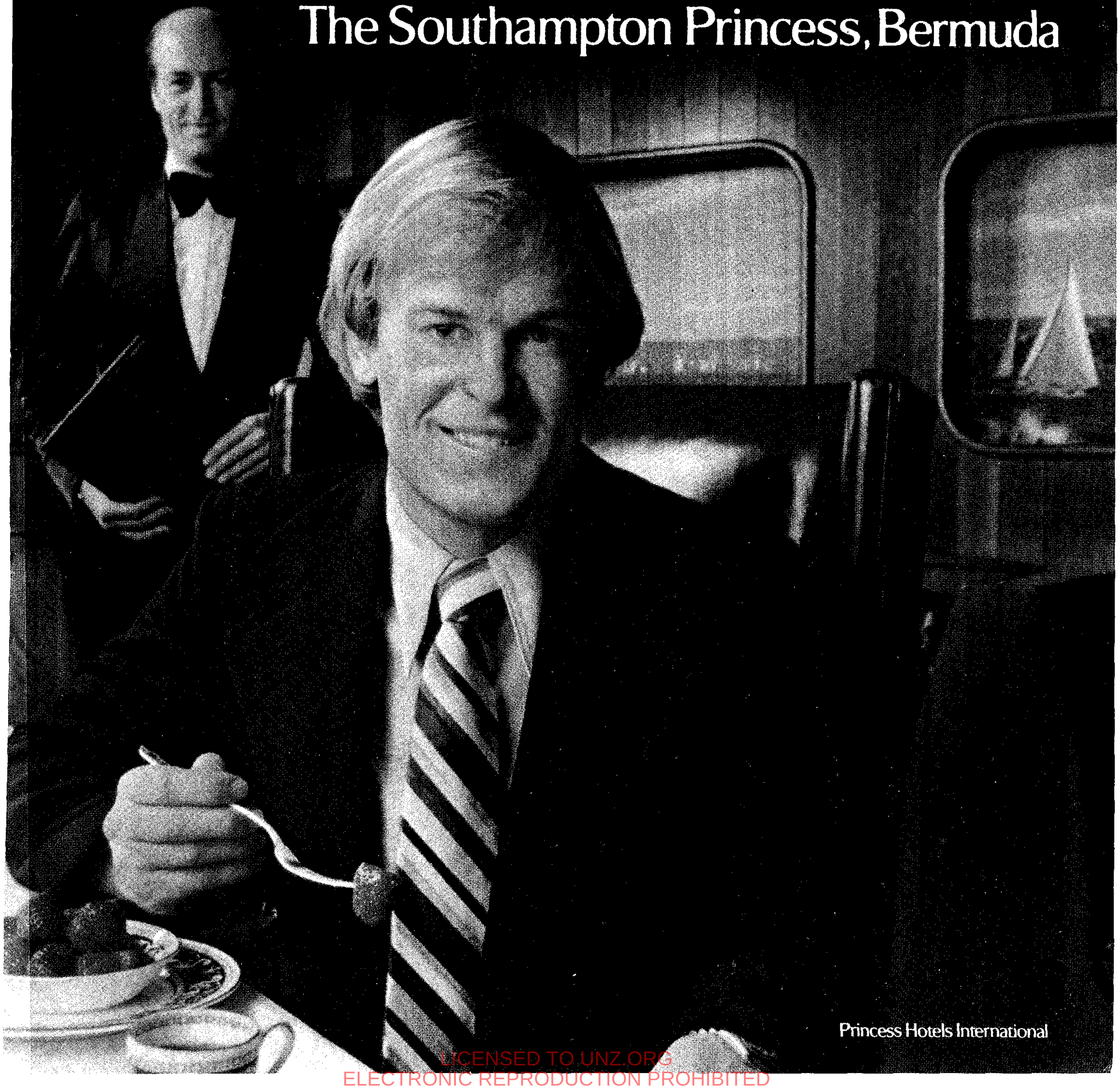

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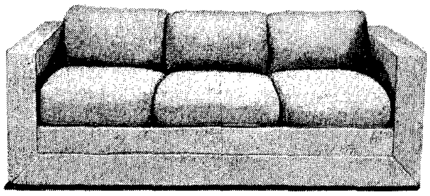

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house in Kent, drinking Chivas neat from Waterford, eating Beluga and watching Vivian walking naked across the immaculately cut lawn, I realized finally that it was all worth it.

Mrs. Joel F. Crystal, Scarsdale, N.Y.

But on.

Ron Caplan, Cheyenne, Wyo.

"The ticket? Keep it, toots—it'll remind you of what can happen when you're caught making a left turn on red."

Jim Rowbotham, NYC

Glutzen was gone then, and Lady Ecru, and Spindle, and Icebox Charlie, everybody gone but the goddam unbeatable mountain—Tor Excelsior, the Tall one, conqueror of all who would conquer, hulking ominously above him in the dying light—and there was one bullet left in Zimmerman's gun.

Bill Conklin, Walpole, N.H.

As Mitchell's tired eyes came into focus it seemed to be dawn and everything was calm, but what was that terrible odor?

David M. Lindsey, Anniston, Ala.

The green slime has gradually faded to a benign flesh color now, and each of the gnomes has its own thought about that.

Rosemary Bascome, Shelter Island, N.Y.

Joey turned to take a last look at the kid; funny, but with his hair combed back and a shine on his shoes, he suddenly wasn't looking so tough. What was the name of the place—Murray's Home for Wayward Boys? Yeah, things were going to work out just fine.

David Shifren, NYC

He knelt in the dirt road and offered a prayer of thanksgiving that he had been born again and that he would never reenter the prison confines he had just left—it had been a long, tough fight, but God had won.

Martha Dimes Toher, Durham, N.C.
sp. mention: Tony Sullivan, Portland, Oreg.

Jonquil O'Flaherty Pythagoras mused pensively on her past: marriage to the glamorous congressman, the White House, that tragic day in Buffalo, the diminutive Athenian railroad baron, Catherine and Joe-Joe (already so like his father) . . . "Whatever next?" she sighed.

Charles J. Schlotter, Pittsburgh, Pa.

Finaly he lies down, using for a pillow his open competition notebook, the pages springy with invisible writing, while the candleflame burns small, pure, and absolutely still.

Jon Lloyd M.D., St. Louis, Mo.

Contest Rules: One entry only should be sent to Competition Number 329, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by September 22. Editor's decisions are final and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the issue of October 16. Out-of-town postmarks are given three days' grace. **Postcards only, I beg you.**

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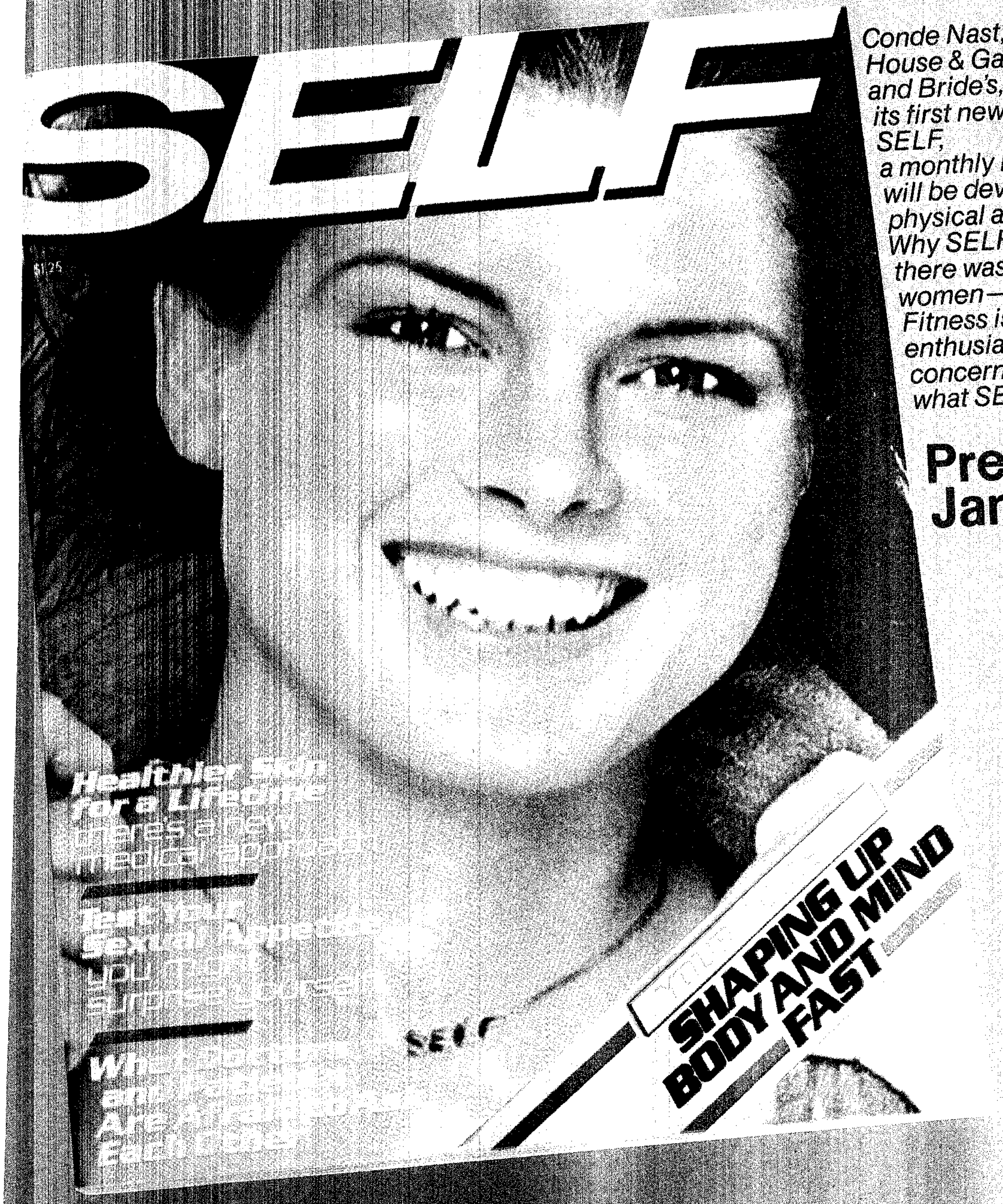
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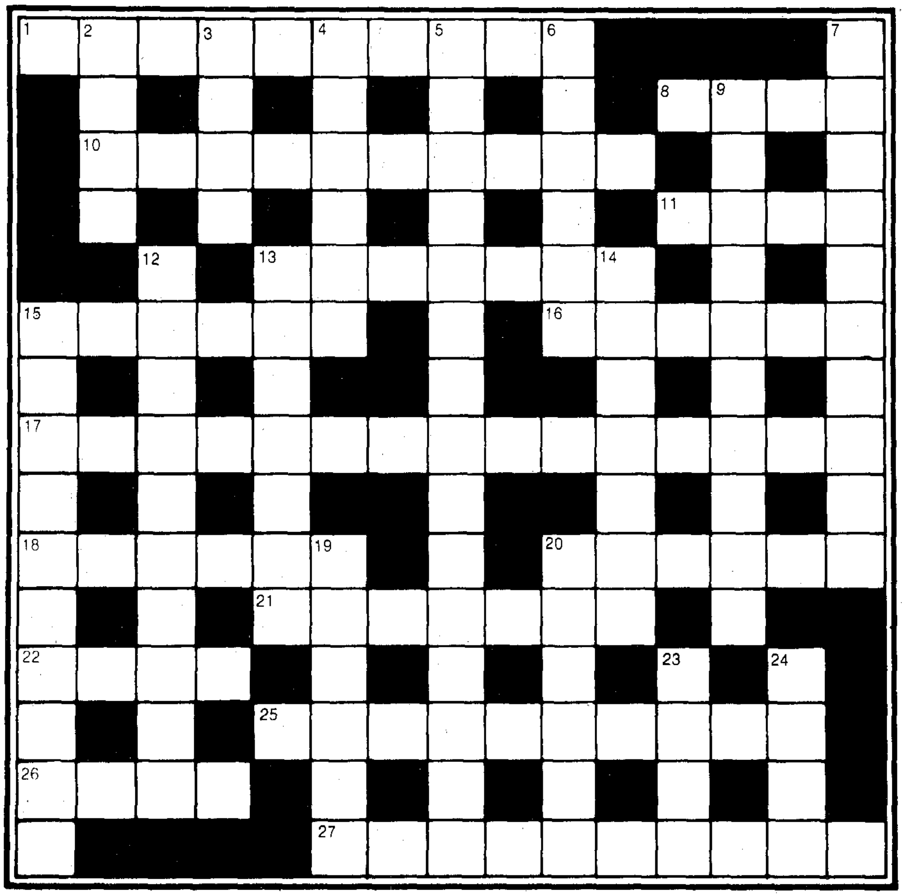

Clues

ACROSS

1 Doesn't he agree with this professional cricket-match worker? (10)

8 So he is repaired underfoot! (4)

10 It hurt plan in one way—and that s the only honest way to put it. (5, 5)

11 One and one in France—plus vermouth. (4)

13 Without a politician in these floating homes! (7)

15 Guide by the shortest way. (6)

16 In America military poetry is endless—and do they hand it out! (6) . . .

17 . . . but they couldn't hand out less than this. (8, 7)

18 Poet has to return to movie star. (6)

20 A salary increase has some point, once it's originated. (6)

21 Customers or proprietors? (7)

22 I beat it to this country! (4)

25 Take north turn to a lane perhaps to find this regular sum. (6,4)

26 Tugs roughly in a violent burst of passion. (4)

27 Soft-centred lover? (10)

DOWN

2 Mature late message to note. (4)

3 Gin portion thrown back. (4)

4 Headgear worn by shady type? (6)

5 Put rude bear trap out—then make fast getaway. (6, 9)

6 Carrying on with addition? (6)

7 This real county type has to move over a river to encounter one of the county! (10)

9 Give maximum amount of obstruction to the last? (10)

12 Angry ways in which motorists meet? (10)

13 Fishy sort of dress decoration. (7)

14 Certainly not do-gooders! (7)

15 There's no definite result to the game taken up in defence. (10)

19 It isn't so endless, these blemishes. (6)

20 In Kent, a novice makes legwear. (6)

23 Small pet's keep is complicated. (4)

24 Activity in gaol? (4)

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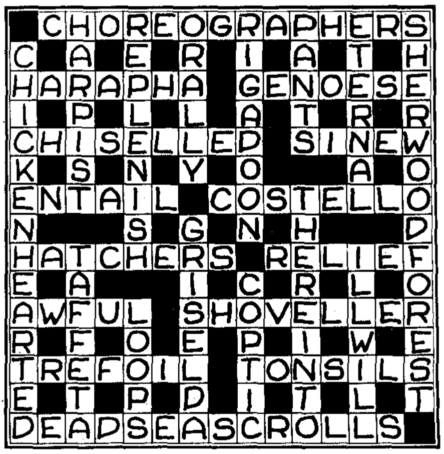
Solution to last issue's puzzle:



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I	■	P	■	L	■	L	■	A	■	T	■	R	■	R
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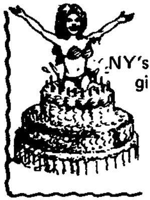

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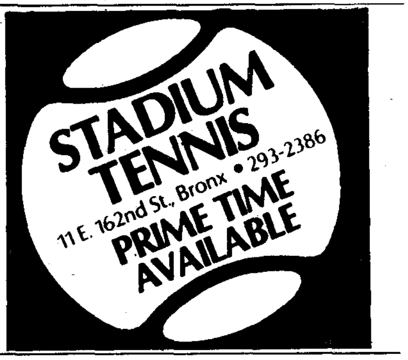

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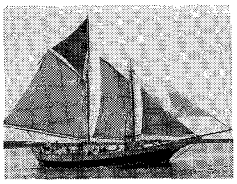

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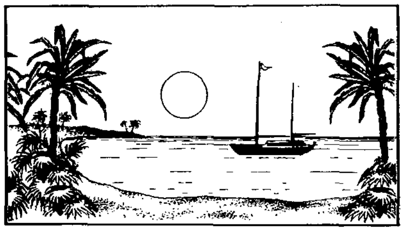

In 1492 Christopher Columbus chartered the good ship Santa Maria and sailed away to look for India. He found instead the sugar and spice islands of the Caribbean - white beaches, blue lagoons, sunny skies. He went back home with a wonderful winter suntan and people have been talking ever since about him, and his superb vacation discovery.

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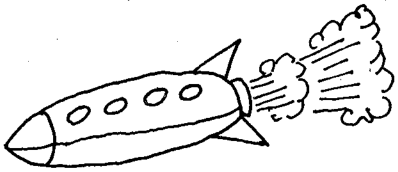

TOWN & COUNTRY PROPERTIES

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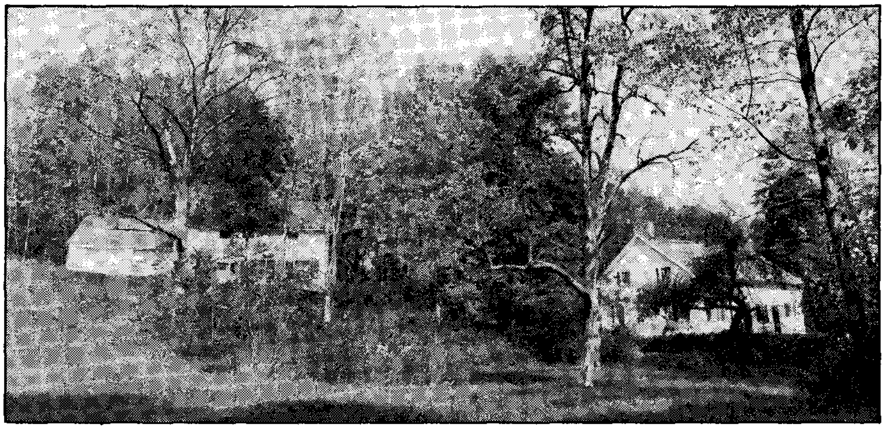

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Gorgeous 12 room brick Colonial, OUTSTANDING WORKMANSHIP, DESIGN. Sliding doors divide house; can ACCOMMODATE LARGE FAMILY or COUPLE wanting guest quarters. Historic farm setting (battle of Branchwine area) 6 A. rolling hills, large pine, oaks, evergreens from 1700's. Landscaped, superb views. Fox hunting area. Near conveniences. 45 mins. Phila. $185,000.

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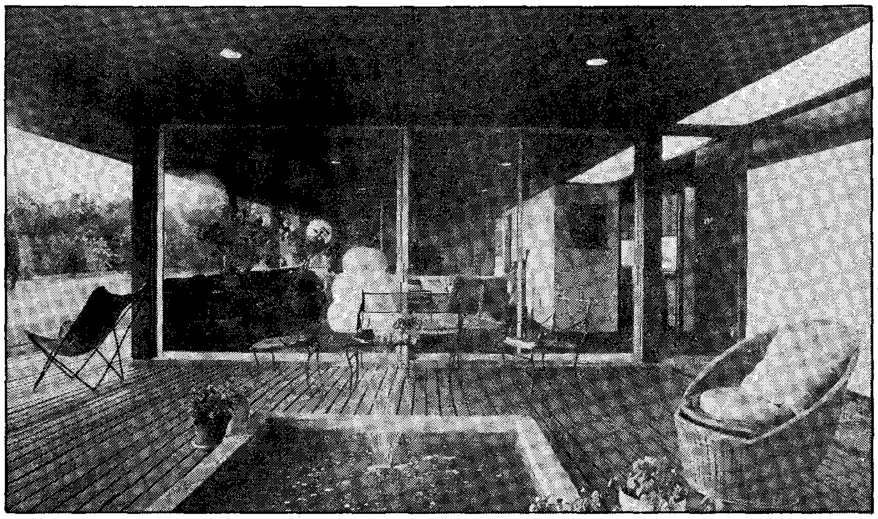
TOWN & COUNTRY PROPERTIES



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Sited high on eight plus acres with spectacular views of the Hopewell Hills northwest of Princeton. Designed by an award winning architect with clean spare lines, two huge covered decks face south with a living center in between. Long living room with wall length windows, built-ins and fireplace, island kitchen, informal living room with dining area, four bedrooms, two baths. Separate studio apartment with efficiency kitchen, three car garage, small horse barn. $198,000.

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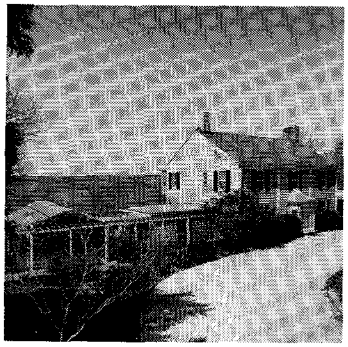
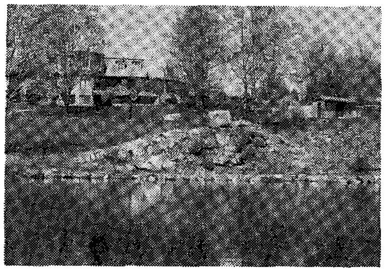


OLD LYME, CONNECTICUT

A 2-story Colonial-style home on 25 beautifully maintained acres with spectacular views of the Connecticut River, Old Saybrook and Essex. Brochure #NM 4-03.



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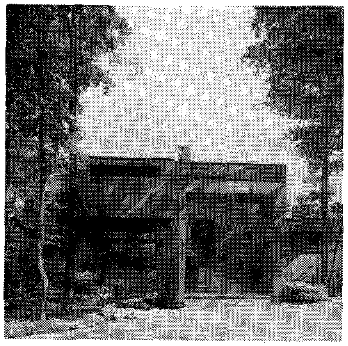
In a lovely wooded setting with private 9-acre pond, 1½ hours from N.Y.C., an 89-acre country estate with 14-room contemporary residence; guest house. Brochure #NM 1-42.



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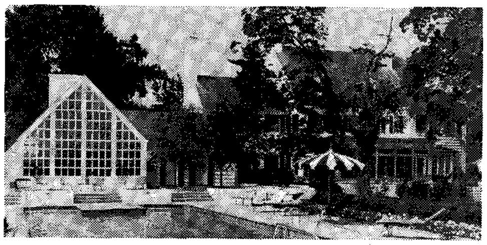
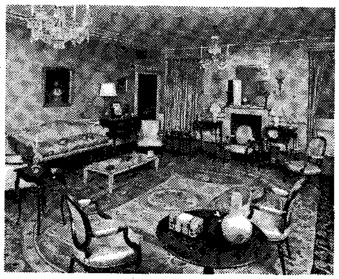


LITTLE SILVER, NEW JERSEY

In the Rumson area, near the Atlantic coast, a magnificent 3-story Colonial-style house on 13 acres with wide lawns stretching from house to 1400-foot river frontage. Pool, tennis court. Brochure #NM 8-05.

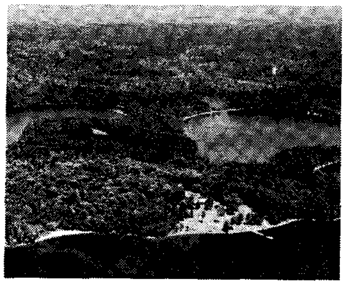


NEW YORK CITY

At Sutton Place, with magnificent views of the river, an elegant 3-bedroom cooperative apartment. Parquet floors, silk wallcoverings, marble mantels. Brochure #NM 1-40.

NEW CANAAN, CONNECTICUT

A Frank Lloyd Wright-designed residence located in a 13-acre botanical park, with ponds sculpted from river, spillway and 100-foot jet fountain. Brochure #NM 4-04.



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Prime location, E 60's, liv rm w/WBF, lrg FDR, 3 mstrs + maid's, pre war bldg, asking $145,000, low maint. Call Jo Sarp.

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low 70's, lovely 1 bdrm + den, pre war bldg, hi ceils, new kitch + bth, mint cond, $129,000, mt under $600. Call Jacqueline Swiskey.

PARK AVE - PRE WAR 6½ - WBF

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80's E (off 5th) PRE WAR 6 RMS

Beautiful full service bldg, hi flr, lrg gallery, liv rm, FDR, 2 mstrs, 2 bths, maid's rm w/bth, kitch w/pantry, maint low $600's. Call Terry Blumenfeld.

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6 rms, immac 2 mstr bdrms, liv rm w/WBF, FDR, 2½ bths, maid's rm, renov kitch, mt. $500. Call Ellie Frommer.

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CPW (low 70's) Several prof. office spaces available... Also

CPW (low 70's) 7 rms (space of 8), new eat-in kit, spacious LR/DR, 3 MBRs, libr, md's rm, central A/C. Asking $260,000. Mnt $772... To see call

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70's E low. 9 rms overlooking the world. 3 expos. 3 Mstrs & Libr. 5 baths. Owner relocating. $335M. Leslie Crossley, 832-4142.

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PARK AVE (lo 80's) Duplex. Lovely 4 BR, libr & mds rm. Excel cond. Mod E-I-K. Mt under $1280. 3 Wbfs. Exclusive w/Mrs. Payne, 832-5465: Res. 734-9853.

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5th Ave. PH .... 6 Rms
6 spacious rms, wrap terraces, gorgeous views. Large kit. Asking $300,000 neg, reas maint. Call Mrs. Cardozo.

5th Ave (60's) .... 6½ Rms
Spectacular Views. Spac elegant master bedrm, panld den, formal din rm, liv rm w/terr, brkfst rm, mod kitchen. All superb cond. For couple desiring the best. By appt only with Irina Urban (eves & wkends call 249-6272).

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FANTASY LANDSCAPE. Fab city vus hi over N.Y. from all rms. 2 large masters, lrg din, 2 baths. Unique & exciting. Askg $115M. Mnt $625 incl util. Call Miss Syms.

70's E (off Madison) .... 7 Rms
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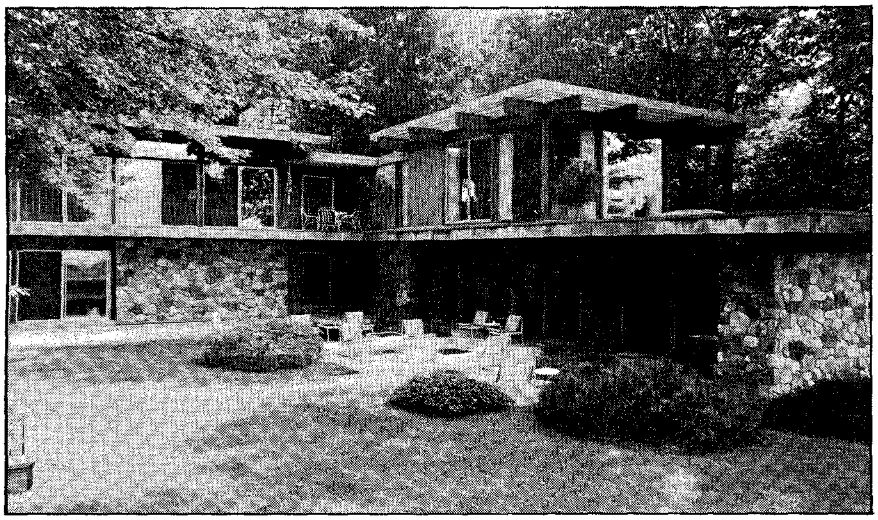

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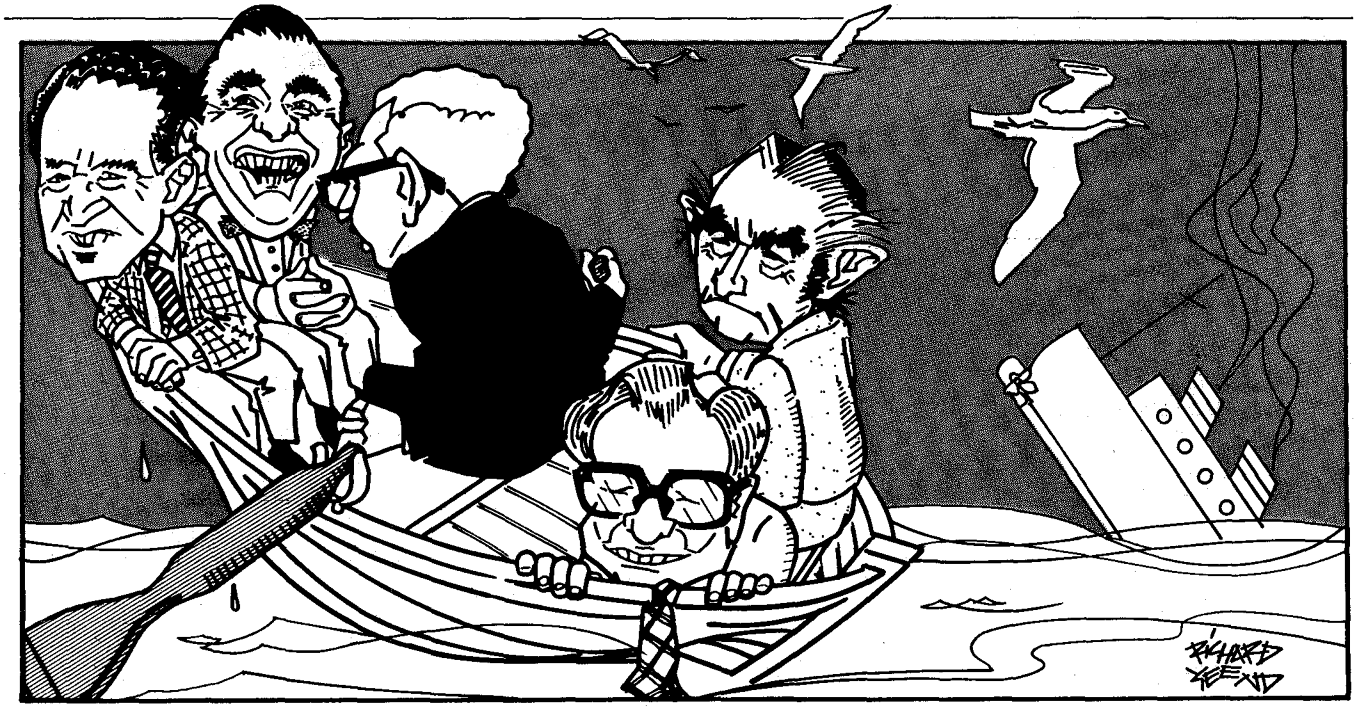
Page of Lists / David Rosenthal

AFTER THE POLL

"...Governor Carey need not be anxious about the November results. Our former governors—and candidates—have fared well..."



A salary of $85,000 a year and a billet in the Executive Mansion in Albany are fun while they last, but when the governor's term of office comes to an end, he has to cast about for some other way to make a living and fill up his time. Governor Carey need not be anxious, however: The record shows that our former governors—or even gubernatorial candidates—have fared rather well. When the tumult and the shouting die on the morning of November 8, the loser might take heart from this record of the fortunes of governors and candidates past.

1. **Malcolm Wilson.** After fifteen years in the shadow of Nelson Rockefeller, Latin-scholar Wilson stepped into the governorship when Rockefeller resigned in December 1973 only to lose to Hugh Carey the following November. Not to worry, however. Wilson's law firm—Kent, Hazzard, Jaeger, Freeman, Greer & Wilson—was busy during his Albany years, and he returned to the bar in his native Westchester for a brief visit. He is presently a member of the board of the Manhattan Savings Bank and makes a more than adequate $225,000 a year.

2. **Nelson Rockefeller.** True, it's disheartening to wait in the wings all one's political life, then move up to the job of vice-president, whose only job is to wait some more. And it must be painful to have to put the old family homestead at Seal Harbor, Maine, on the block. But our governor from 1958 to 1973 now remains cheerful after his huge seventieth-birthday party at Pocantico Hills, cataloging his twentieth-century-art collection for posterity and preparing to enter the art-reproduction business.

3. **Arthur Goldberg.** U.N. Ambassador Goldberg, touted as an unbeatable candidate, turned out to be an inept campaigner and was massacred by Rockefeller in the 1970 election. He practiced law for three years at Paul, Weiss, Rifkind, Garrison & Wharton, in the company of such other politicos as Ted Sorensen and Edward Costikyan, but has recently returned to diplomacy as special envoy to the Helsinki Conference on Human Rights.

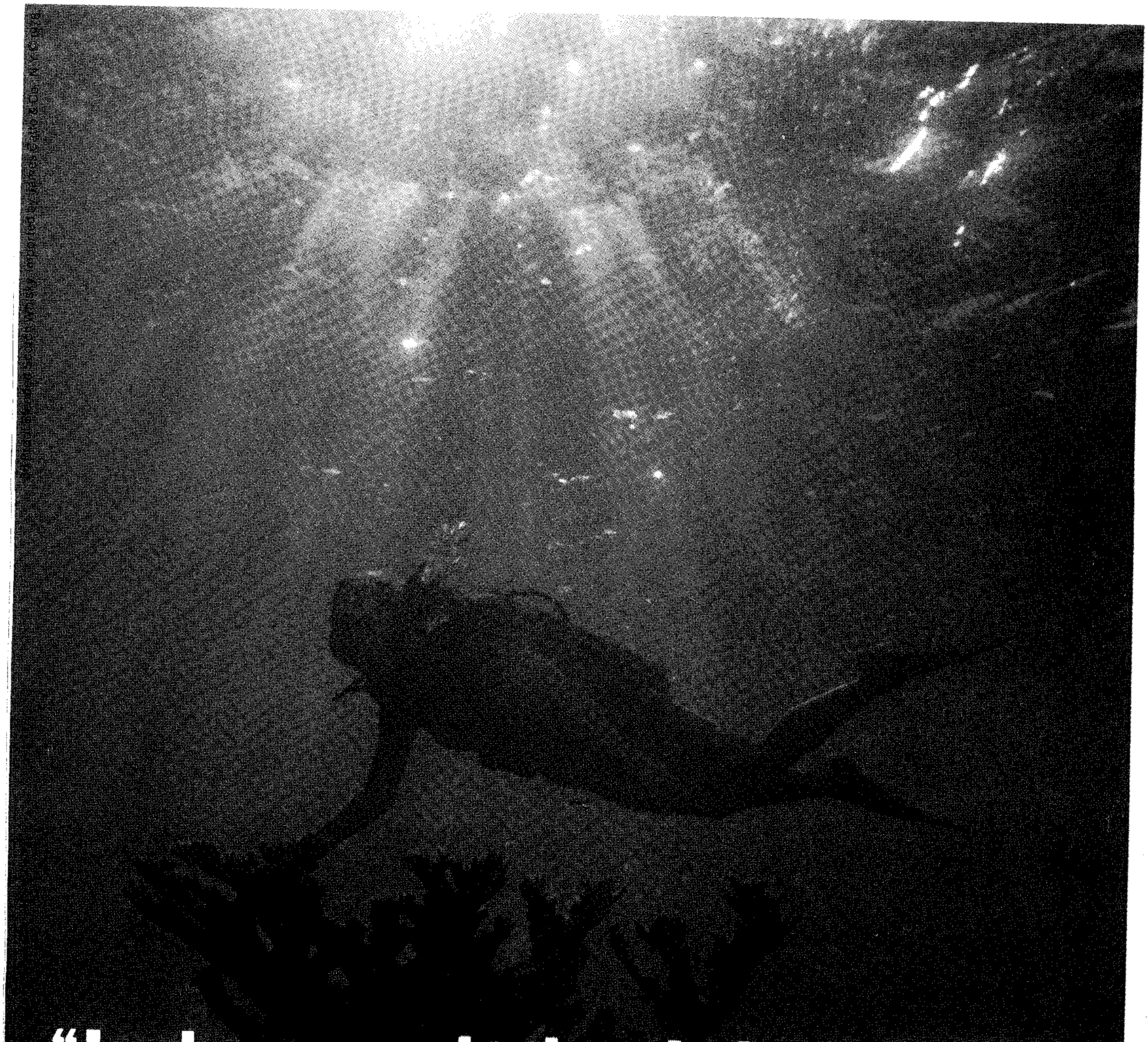
4. **Frank O'Connor.** The former City Council president might have defeated Rockefeller in 1966 had the Liberal party not run Franklin Delano Roosevelt Jr., who siphoned off some of O'Connor's Democratic votes. O'Connor won a seat on the State Supreme Court bench in Queens and is now an associate justice of the Appellate Division at $51,627 a year.

5. **Franklin Delano Roosevelt Jr.** Since his defeat in 1966, Roosevelt has married and divorced his third wife, Felicia Warburg Sarnoff, and married a fourth, Patricia Oakes. These days, he lives the life of a country squire on his 1,000-acre estate in Dutchess County.

6. **Robert Morgenthau.** Trounced by Rockefeller in 1962, Morgenthau went on to serve as U.S. attorney for the Southern District under President Kennedy. In 1974 he was elected to the $48,998-a-year post of Manhattan district attorney, which he still holds.

7. **Averell Harriman.** The first candidate to be defeated by Rockefeller (in 1958), ex-Governor Harriman has left Albany and its tacky environs far behind. He has been an ambassador at large, a representative at the Paris peace talks, undersecretary of state, and chairman of the Democratic National Committee's task force on foreign policy. He shares his posh Georgetown residence with his third wife, the former Pamela Hayward. ▬

Illustrated by Richard Yeend



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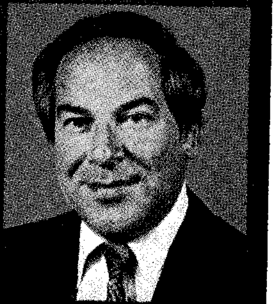

Robert S. Nadel, Scuba Diver and Partner, Int'l. Consulting Firm.

Catto's Gold Label Scotch

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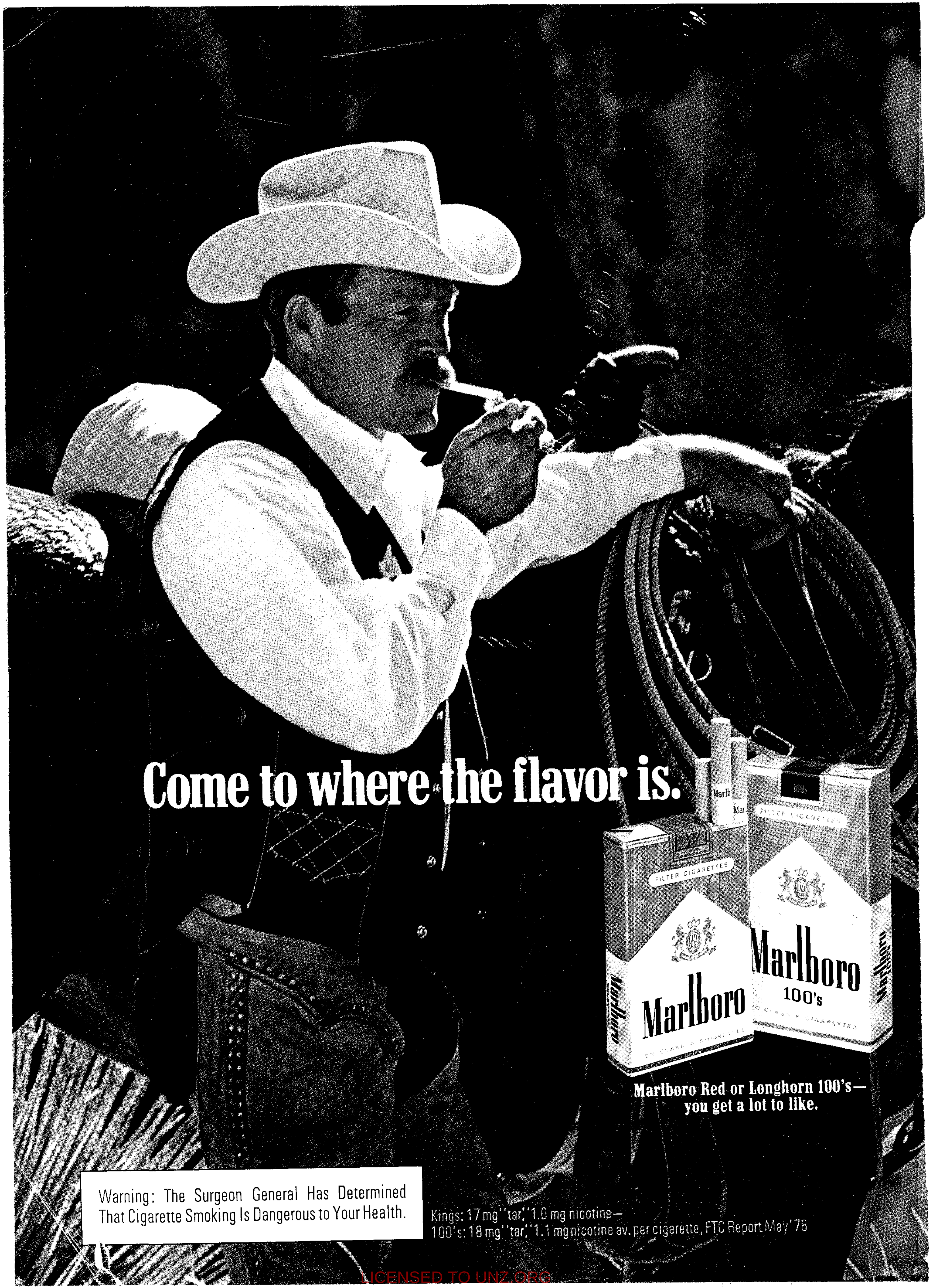
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